

**THE PRACTICAL
SENIOR TEACHER**



A SENIOR SCHOOL IN BARKING

By courtesy of Barking Education Committee

THE PRACTICAL SENIOR TEACHER

A GUIDE TO THE MOST MODERN METHODS OF TEACHING
IN SENIOR SCHOOLS

CONTRIBUTED BY LEADING AUTHORITIES IN EVERY BRANCH
OF SENIOR EDUCATION, WITH NUMEROUS ILLUSTRATIONS,
SCHEMES OF WORK, AND PRACTICAL SUGGESTIONS

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VOLUME I

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FOREWORD

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THERE is something typically English in the creation of the Senior School. It is an excellent instance of our habit of taking an old-established institution, making what are ostensibly only minor changes in it, and in the end producing out of it something which is in effect entirely new. Thus the changes initiated by the publication of the Hadow Report in 1926 amount, officially, to nothing more than a "reorganization" of the existing schools. No Act of Parliament prescribes them, though they are to be connected, as Mr. Potter states in his introductory chapter, with the requirement in the Education Act of 1918 that provision should be made for the "advanced and practical instruction" of the older children in public elementary schools. In short, from the legal and administrative points of view, they are being brought about wholly within the framework of the Acts of Parliament which set up the elementary school system; and yet it is not too much to say that they are clearly destined to make that system obsolete.

To see the justification of this statement one must observe that, until recently, the elementary schools and the secondary schools (with their associated preparatory schools or departments) constituted two systems offering, to different classes of the community, alternative schemes of education. The elementary schools were intended to provide a complete education for the "children of the labouring poor", while the secondary schools have always been the resort of children who did not belong to that class or whose parents wished them not to be associated with it. The two systems were never quite so rigidly separated as their analogues in Germany and France; custom and the scholarship system occasioned a certain amount of emigration of scholars from the humbler to the socially superior. But they were nevertheless distinct and independent systems in the sense that a child, generally in accordance with the social circumstances of his parents, might pass the whole of his educational life in either of them and never have anything to do with the other.

The revolution initiated by the Hadow Report—for it will certainly prove to be a revolution—consists in the replacement of this dual programme of national education

by one which at least contains the "promise and potency" of unity. The old elementary school, designed to supply all the educational needs of the masses, will survive as a "primary" school, intended to meet the needs of childhood and containing the possibility of becoming a "common school" for the children of many classes instead of a school for the poorer classes only. And the "advanced and practical instruction" which the Act of 1918 prescribed for boys and girls who have passed beyond childhood to the threshold of adolescence will take its place in the wide field comprehensively to be described as "post-primary education." In that field the secondary schools, the central schools, and the senior schools will all be concerned, in their characteristic ways, with "the education of the adolescent." They will, therefore, all have essentially the same relation to the primary school, since a child beginning his career in a primary school may proceed, according to circumstances (in which his innate ability should be the most important factor) to any one of the three main types of post-primary school.

Increasing realization that those types differ only in so far as they are engaged upon different aspects of a common problem will doubtless bring them closer together in spirit and tradition. Administration will follow the inevitable trend, and our children or grandchildren may see Parliament completing the work of 1871, 1902, and 1918 by an Act which will give legal recognition and status to the unitary system which will by then have established itself in fact. But however complete the unity may become, diversity within it will remain essential; and the Senior School, the subject of these volumes, will not only retain, it will greatly develop, its importance. For it will always number among its scholars the great majority of those plain, undistinguished, laborious citizens who are the backbone of the nation, the workers and craftsmen of a thousand types of whom it was said, in the noble poetry of Ecclesiasticus, "without these cannot a city be inhabited."

To work out for the several types of Senior Schools in town and country a considered policy, and to put it clearly and adequately before the teachers who will have to carry it out: these two things define, perhaps, the most important *desideratum* and problem in the educational field of to-day. If the task is to be properly accomplished two conditions must be fulfilled. In the first place we must realize the revolutionary implications of the Hadow reorganization. That is to say, the Senior School must be thought of not as the upper part of an elementary school cut off from the lower part, but as a new kind of institution, of which the functions, aims and methods are to be

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determined with no more reference to the past than continuity makes inevitable. And in the second place, this "fundamental brain work" must be undertaken by able and zealous people who have at once the intellectual courage and the critical caution of the scientific experimenter, but in whom pioneering zeal is ballasted by sound judgment and experience. The names of the company whom the Editors have been able to gather round them create a strong presumption that in this work both conditions are satisfied to a high degree, and a brief study of the more important contributions confirms the presumption. So distinguished and experienced a body of pioneers can rarely have combined for the study of a novel educational situation, and I venture to predict that their joint labours will have a deep and salutary influence upon the early development of the Senior School.

T. PERCY NUNN.

August, 1933

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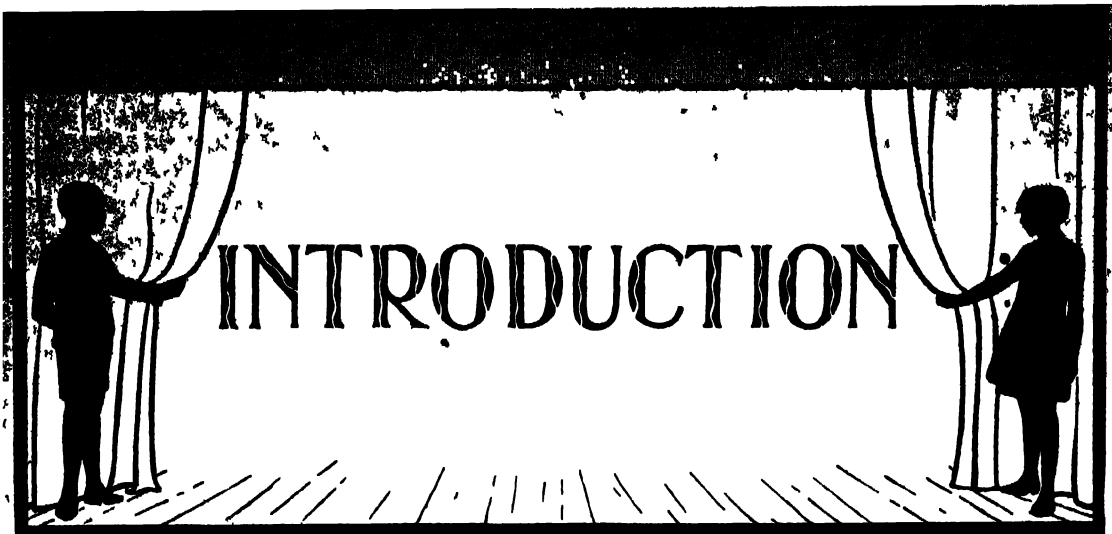
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THE SENIOR SCHOOL

DEVELOPMENT OF SENIOR EDUCATION

THE Senior School, as at present taking form in this country, represents the most promising development of the present century in public education. It is a conception at once clear, simple, and attractive, and its ultimate effect upon the nation must inevitably be profound.

To the ordinary thinker, and perhaps to some teachers, the idea appears to date from the publication, in 1926, of the notable Report of the Consultative Committee of the Board of Education on *The Education of the Adolescent*, more popularly known as the *Hadow* Report (from the name of the excellent Chairman of the Consultative Committee, Sir W. H. Hadow, C.B.E.).

A closer examination of the problem, however, indicates that this epoch-making Report is but the culmination of an evolution in public education at least one century old, for, with the gradual increase in the age of leaving, particularly after the introduction of compulsory education, this problem of the most suitable education for the older children in our Elementary Schools has become increasingly insistent, and has been the subject of many important experiments during the last fifty or sixty years.

It was fitting, and indeed inevitable, therefore, that the first great educational problem of the post-war period to which the attention of the Consultative Committee was directed should have been this urgent matter of the further education of those pupils who spend the whole of their school life in the so-called Public Elementary School. The problem was referred to the Committee in May, 1924, in the following explicit terms of reference—

To consider and report upon the organization, objective, and curriculum of courses of study suitable for children who will remain in full-time attendance at schools, other than Secondary Schools, up to the age of 15, regard being had on the one hand to the requirements of a good general education and the desirability of providing a reasonable variety of curriculum, so far as is practicable, for children of varying tastes and abilities, and on the other to the probable occupations of the pupils in commerce, industry, and agriculture.

This vital subject occupied the Committee for two full years, and the Board of Education rightly considered the Report of the Committee of such importance that it was printed and issued without delay in December, 1926.

Before dealing with the conclusions and recommendations of this Report, it is important that we should have a clear historical perspective

of the problem in its various developments during the past hundred years. For this purpose we may conveniently adopt the divisions of the admirable first chapter of the Report itself. Accordingly, we propose to deal in some detail with three main periods as follows—

(a) Developments up to the Education Act of 1870.

(b) Developments from 1870 to the Education Act of 1902.

(c) Developments since 1902.

Before 1870

Elementary Education one hundred years ago had three main characteristics: (a) It was not universal, the majority of the children of the period escaping, or almost escaping, the net; (b) the "leaving-age" was hardly existent—pupils left at ridiculously early ages, where they attended at all; (c) the curriculum or "education" provided was of the most fragmentary and rudimentary nature.

Gradually, however, an educational conscience in these matters developed. Various influences were responsible—on the one hand, the industrialists saw the need for better educated and more efficient workmen, while, on the other, the voluntary and philanthropic enthusiasts, as represented by the great Societies, such as the National Society and the British and Foreign School Society, saw that this matter of the general education of the "lower" classes was of vital importance to the State generally. These two views had clear expression in the Schools of Industry of the period, and in the later "monitorial" schools, based to some extent on the former, where the rudiments of general education were combined with very definite "vocational" education, as it would be termed to-day. But soon, not only in this country but on the Continent generally, there arose a movement for a better and more advanced curriculum for the older pupils in these schools. In this movement the National Schools, "British" Schools, and Wesleyan Schools were prominent, with the result that in the "forties" of last century numerous promising experiments were started in London and in various provincial towns. These experiments in the main were favourably

reported upon by Her Majesty's Inspectors, and in some of these Reports, where a school, centrally situated, for older pupils only, is recommended, we may trace the germ of those twentieth-century "Hadow" developments which have spread through the country almost with the speed of a prairie fire.

The further education thus provided was mainly academic, but advocates of a more practical training in such schools were always vocal, if in the minority. Thus, the apparent antithesis between general (mainly literary) culture and practical (largely vocational) training was marked even at this stage, though the upholders of a *humane* education generally held the field, and the more practical subjects, for various reasons, languished or disappeared.

The Report of the Duke of Newcastle's Royal Commission (issued in 1861) and the famous Revised Code of 1862 are landmarks in this period: while the former advocated more State control and supervision, the latter, unfortunately, had the effect of confining Elementary Education to the three "R's," with the solitary exception of Needlework. Later Minutes of the Department of the Council retrieved to some extent this unfortunate position, but it is true to say that by 1870 the movement towards a broader education for all children over eleven in the Elementary Schools appeared to be foundering in a sea of difficulties, in spite of the valiant efforts of its supporters.

From 1870 to 1902

This important period is within the memory of all older teachers. Under the provisions of the Act of 1870, School Boards became general throughout the country, charged with the duty of providing suitable accommodation and education for greatly increased numbers of pupils up to the age of thirteen. Under the system of compulsory attendance introduced by the Act, many new schools became necessary, to supplement the voluntary schools hitherto existing, and great efforts were made in schools, both voluntary and "provided," to cope with the new demand for education of a higher type for the older pupils. Thus, this period is prolific in the establishment of schools giving more

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advanced instruction, under varying names such as Higher Grade, Higher Elementary, Higher Standard, as well as "Higher Tops" in schools already existing, together with Organized Science Schools functioning under the Science and Art Department. The development of schools of this type was encouraged by the Reports of the Royal Commission on Technical Education (1882-84), but opinions on their general suitability were not unanimous, and the idea gathered strength, even at this period, that the right place for those pupils who were dealt with in

Developments Since 1902

Just previous to the passing of the Education Act of 1902, the world of public education was shaken to its foundations by the strange, though apparently perfectly legal, decision known as the "Cockerton" judgment, by which it was decided that the London School Board had spent money illegally in educating children in their Higher Elementary Schools in subjects not provided for in the existing Code. The position was quickly regularized by a Minute of the Council,



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FIG. 1

The New Senior School: A School Orchestra

these Higher Grade Schools was in a properly organized Secondary School. For these and other reasons the provision of schools of the Higher Grade type did not become universal, and indeed after a time their number remained practically stationary.

It will be noted that in this development of Elementary Schools of a higher type, important though it is, no attempt was made to provide special instruction for *all* pupils over the age of eleven, and that the provision at the best could only deal with a *selected minority* of pupils.

but the passing of the new Education Act, and the consequent establishment of County and Municipal Secondary Schools throughout the country, exercised a pronounced restriction upon the further development of the Higher Elementary School as then conceived. Later, as the newer Secondary Schools multiplied and developed, the recognition of the need for a type of education and of school intermediate between the ordinary Elementary School and the Secondary School again became fairly widespread. The problem was investigated by the Consultative Committee of the Board of Education in

1905, but the number of Higher Elementary Schools recognized during the next decade was never very large.

On the other hand, London in 1911, Manchester in 1912, and a few other Authorities found a satisfactory solution of the problem for *selected* pupils, in the form of CENTRAL Schools, which were established under the ordinary Elementary School Regulations. These Central Schools are of too recent origin to need description. They have justified their establishment; they continue to do splendid work, and later events have shown that they are easily absorbed into any general system of reorganization, while retaining their own special and valuable characteristics.

Finally we have to note, in the immediate pre-war period (i.e. before 1914), the establishment, in London and elsewhere, of Day Trade Schools which were more specifically vocational, and of Junior Technical Schools, more definitely scientific and technical in character.

The above describes, very briefly, the general position with regard to the education of the older children in Public Elementary Schools at the time of the passing of the Education Act of 1918, a position which may be briefly described as one which, while providing promising opportunities for a minority of selected pupils, in schools of varying types, left largely untouched the great mass of these older pupils, who continued to be educated in schools organized to take pupils of all ages from 5 to 14, or from 7 to 14.

The Education Act of 1918

That it was the duty of the State and of the Authority to provide for the needs of *all*, and not merely *some*, of these older pupils, was definitely recognized in this Education Act, which specifies that it is the duty of every Local Education Authority responsible for elementary education to make adequate and suitable provision for the advanced and practical instruction of all older children in their schools.

It was accordingly under these extended powers and duties that the Local Authorities addressed themselves after 1918 to the important task of reconstructing the fabric of national elementary education, and was in

the light of, and under the influence of, the admirable efforts during the six important years 1918-24 that the "Hadow" Committee began their deliberations on the subject.

The extent to which the Authorities generally availed themselves of their powers under the Act of 1918, during the succeeding five or six years, is set out in the Statistical Summary (Chapter II, (ii)) of the "Hadow" Report, and the figures need not here be quoted in detail, but it may be noted that while they indicate an amazing variety of ways in which different Authorities faced their task, the actual number of pupils thus provided for indicated that at least 1,800,000 children over 11 were *not* at that time receiving "advanced instruction" within the meaning of the Act of 1918, while half the children in the country had ceased their full-time education at the age of 15, and three-quarters of them at the age of 16.

The problem which was thus before the "Hadow" Committee in 1924-26, a problem which has absorbed the attention of all Authorities since 1926, is the provision of adequate and suitable advanced instruction for this vast army of 1,800,000 children between the ages of 11 and 14 or 15, for whom previously no special provision had been made.

The "Hadow" Survey

The Survey of the Consultative Committee, which lasted from 1924 to 1926, revealed some striking facts. As already indicated, it was clear that many Local Authorities had made excellent efforts to carry out the new duties of the Act of 1918 in this respect. It was also clear that their interpretation of these duties differed widely in detail and resulted in a really remarkable diversity of developments. Thus, there were found, in different areas, highly selective central schools, slightly selective central schools, non-selective central schools, schools with "higher tops," as well as trade schools, junior technical schools, and junior commercial schools. Some Authorities included several of these types among their arrangements, while a very few Authorities had actually begun the larger problem of re-grouping and reorganizing their schools to provide better and more adequate

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provision for *all* pupils over 11. At the same time, most Authorities were shown to be making special efforts to provide more facilities for all forms of specialized practical work, such as woodwork and metal-work, cookery, laundry, and housewifery, and gardening and rural science. The widespread erection of special buildings for this more advanced instruction of every kind, which was to be so pronounced a

The first general conclusion, as stated in the Report, really covers the whole ground—

The experience already gained as a result of the work done in central schools, junior technical schools, and the senior classes of elementary schools justifies the conclusion that, both on educational and on social grounds, it is of urgent importance to ensure that, with due allowance for the varying requirements of different pupils, some form of post-primary education should be made available for *all normal children* between the ages of 11 and 14, and, as soon



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FIG. 2

Valuable Training for Post-School Days : The Handicraft Room

feature of the years from 1926 to 1931, had not yet begun, but excellent use was being made, by regrouping, of the accommodation as it then existed.

Having reviewed the provision as actually existing in 1924, the Committee at once proceeded to explore the further possible lines of advance, and it is in this connection that their conclusions and recommendations become of vital importance.

as possible, 11 and 15 Progress must necessarily be tentative and experimental, but the objective—a *universal system of post-primary education*—should be held clearly in view, and the measures necessary to attain it should go steadily forward

(The italics are ours.)

This same conclusion is expressed more poetically in the Introduction to the Report, where we read—

There is a tide which begins to rise in the veins of youth at the age of eleven or twelve. It is

called by the name of adolescence. If that tide can be taken at the flood, and a new voyage begun in the strength and along the flow of its current, we think it will move on to fortune. We therefore propose that all children should be transferred, at the age of eleven or twelve, from the junior or primary school either to schools of the type now called secondary, or to schools (whether selective or non-selective) of the type which is now called central, or to senior and separate departments of existing elementary schools. Transplanted to new ground, and set in a new environment, which should be adjusted, as far as possible, to the interests and abilities of each range and variety, we believe that they will thrive to a new height and attain a sturdier fibre.

This is truly a noble vision, but, as the Introduction states, while it is fairly easy to envisage and formulate such a universal scheme as is indicated above, it is more difficult to state clearly the ideal which lies behind it.

There are three great ends of human life and activity which we trust that our scheme will help to promote. One is the forming and strengthening of character—individual and national character—through the placing of youth, in the hour of its growth “as it were in the fair meadow” of a congenial and inspiring environment. Another is the training of boys and girls to delight in pursuits and rejoice in accomplishments—work in music and art, work in wood and in metals, work in literature and the record of human history—which may become the recreations and the ornaments of hours of leisure in maturer years. And still another is the awakening and guiding of the practical intelligence, for the better and more skilled service of the community in all its multiple business and complex affairs—an end which cannot be dismissed as “utilitarian” in any country, and least of all in a country like ours, so highly industrialized, and so dependent on the success of its industries that it needs for its success, and even for its safety, the best and most highly trained skill of its citizens.

Having thus declared, in these inspiring terms, its main conclusion, and the ideals which have actuated it, the Report proceeds to the details of the ways and means by which these ideals are to be realized.

In the first place, it is insisted that the “break” at the age of eleven shall be as real and complete as circumstances permit. Thus, in a national and universal reorganization, every pupil above the age of eleven should be found in one of the following—

1. An Ordinary “Secondary” School.
2. A Selective Central School.
3. A Non-selective Central School.
4. Senior Departments or Classes in existing Elementary Schools (“Higher Tops”).

The remainder of the Report contains valuable information and guidance as to the curriculum, equipment, and staffing of the new schools and departments indicated under 2, 3, and 4 above, together with a useful discussion on the possibilities of a Leaving Examination in such schools.

It was too much to expect that a Report of such notable importance and almost revolutionary character would be unanimously approved by the members of a large committee, and accordingly certain reservations were entered by a few members of the Committee, the most important, from the point of view of reorganization, being that entered by Miss E. R. Conway on behalf of the National Union of Teachers, in which a powerful argument is advanced for the development of advanced instruction in existing schools, rather than the general decapitation of such schools and the creation of new Senior Schools.

But the Report generally was hailed throughout the educational world with the most cordial approval, and its recommendations were speedily translated into actual practice.

It was under these favourable auspices that the astonishing educational advance during the years 1926-31 began its course. Authorities, generally, attacked the problem with notable vigour.

Progress, for various reasons, was easier and more rapid in the Boroughs than in the Counties, but the advance was so general that administrative regulation by the Board of Education became necessary, and accordingly Programmes of Reorganization and Development were requested from Authorities for the years 1930-33, while, at the same time, the advance was accelerated by the promise of a greatly increased grant (50 per cent instead of 20 per cent) on all capital expenditure, including all new buildings occasioned by these Programmes of Development.

This, then, was the promising position at the time of the sudden and serious financial crisis of the nation in September, 1931. The glorious vision of the Report seemed in process of rapid realization, even though the anticipated raising of the school-leaving age to 15 had been indefinitely postponed.

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The Building

The one topic which, for obvious reasons, is not treated in detail in the Hadow Report is the type of school building suitable for the new school.

This has rightly been left to Local Education Authorities to evolve, with the help of the officers of the Board. Let us glance for a

fields, and arranged to provide the pupils with the maximum of sunlight and fresh air available. Usually, the buildings are well "spread," and single-story buildings are more common than the older "double-deckers." School architects have readily availed themselves of their opportunities, and the fine buildings they have provided are frequently indistinguishable from the



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FIG. 3

Valuable Training for Post-School Days The Cookery Room

moment at the ideal Senior School building, to which many of the newer schools approximate very closely.

In the first place, Authorities wisely are buying, wherever possible, spacious sites covering several acres. Gone, we hope, are the restricted days when less than an acre was thought sufficient for the buildings and play-yards to accommodate hundreds of children. Instead, we find the newer schools surrounded by ample playing-

buildings provided for the ordinary Secondary Schools. Ample classrooms are available—no classroom holding more than forty pupils—but these classrooms form only the framework, since extra rooms for every conceivable purpose are now provided. Thus, the modern Senior School, in addition to classrooms, is complete with rooms for Science, Craft work, and practical subjects generally, together with hall, gymnasium, and even a library, while the amenities in the form

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of cloak-rooms, changing rooms, dining-rooms, and staff-rooms are of a kind unthought of even a generation ago.

This is in accord with the view expressed in the *Report*—

In our view, as in that of many of our witnesses, the education of children over the age of 11 in modern schools or in Senior Classes is one species of the genus "Secondary Education." It is not an inferior species and it ought not to be hampered by conditions of accommodation and equipment inferior to those of the schools now described as Secondary. We attach great importance, therefore, to ensuring that so far as possible, and with due allowances for differences in the character of the curriculum and the age range of the pupils, the construction and equipment of Modern Schools should approximate to the standard from time to time required by the Board in schools working under the Regulations for Secondary Schools. At the same time we fully recognize that finance is a limiting factor and as it is not feasible at once to establish conditions such as we have described, we must be content to recommend the establishment of the best conditions obtainable in the circumstances.

Finance indeed has proved since 1926—even before the crisis of 1931—a strictly limiting factor, for Authorities, although in full sympathy with the ideal, have seen the "cost per place" gradually rise and rise as they attempted to satisfy the requirements, until the cost approached in many areas the arresting figure of £50 per place. It may be argued that this is not excessive, in comparison with the cost per place of a modern Secondary School, but the amount was sufficient to cause many Authorities to examine the position very closely, and to explore every avenue likely to lead to a reduction of this figure, which (when compared with the pre-war cost per Elementary School place) appeared alarmingly high. In 1932 the Board of Education issued an admirable Circular (No. 1419), entitled "School Buildings: Economy in Construction," indicating how the cost per place could be kept within reasonable limits, but since the fateful September of 1931, building developments for purposes of the "Hadow" schemes have practically ceased throughout the country. Little public money appears to be available for buildings necessary for "reorganization," and the vision which so recently inspired enthusiasts to greater efforts has definitely receded, but is not, we hope, thereby dimmed.

The Organization

The ideal organization of the new Senior School has been the subject of much thought and experiment, and is gradually crystallizing in the minds of teachers and administrators. While mixed schools are not uncommon, it is generally considered preferable, where possible, that the schools should be for one sex only.

Admission to these schools generally takes place once yearly—usually after the summer vacation—though some important Authorities are permitting the entry of pupils from Junior Schools *twice* yearly, claiming certain useful advantages for the practice.

Taking a school admitting pupils once yearly for our example, we see that the unit of organization is the class of 40. Looking at the course provided, we see that this unit, repeated annually, will form a "single stream" of 120 for a 3-year course from 11 to 14, or of 160 for a 4-year course from 11 to 15.

Clearly, however, this "single stream" organization has grave educational disadvantages, since it permits of no differentiation within the age-groups in the several years of the course. All the 40 pupils will, of necessity, be in the same class.

On the other hand, a "two-stream" organization, based on a two-form entry at the age of about eleven, gives a moderately-sized school of 240 pupils from 11 to 14, or 320 from 11 to 15, and permits at least of subdivisions into A and B groups in each year of the course.

Where numbers permit, the "three-stream" school, based on a three-form entry is undoubtedly the best from an educational point of view. This gives a school of from 360 to 480, according to the numbers who remain to the age of 15, while it permits of still further differentiation, in any particular year, into A, B, and C sets.

In large cities having a dense child population, the "four-stream" school is being successfully tried.

It will be noted that, while the basis of the new organization is the *age* rather than the *attainment* of the pupil, the "three-stream" and "four-stream" types of schools enable differentiation to be made within each partic

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for the course. Thus, while it is unlikely the promotion of exceptional pupils will be vertical, i.e. from one age-group to a higher age-group, ample opportunity will be found in the larger schools for transfer *horizontally*, i.e. from C to B or even to A in any age group according to the development of a particular pupil. Further, all Authorities are now considering the possibilities of transferring pupils at a later age than 11, i.e. from 12 to 14, to Secondary Schools proper.

Many problems of general organization have yet to be satisfactorily solved. Among these may be mentioned the following—

1. The question whether one entry or two entries per year from the Junior Schools is advisable.

2. The question whether classification on a rigid age basis is advisable in all subjects.

3. The difficulty of the eligibility of the younger pupils in some areas for the local Free-place Examination, and the consequent disorganization of the lower end of the school.

4. The difficulty of the classes containing the "leavers," where numbers decrease term by term, with consequent disorganization of staffing arrangements.

Many, if not all, of these will be solved by time, and possibly it may be found identical solutions will not meet the needs of different localities. This in the end may be an advantage, since uniformity is the kill-joy of real education.

The Curriculum: General Principles

We pass now to the most important subject in this section, and indeed to the very vitals of the school itself, for it is a commonplace that the success and justification of the new schools will depend upon the curriculum followed by the pupils.

This was fully recognized by the Consultative Committee, and the "Hadow" Report not only contains a valuable discussion on curricula generally, but includes sixty pages of very valuable "Suggestions on the Teaching of the Several Subjects of the Curriculum in Modern Schools and Senior Classes."

The general conclusions of the Report are so important that enough to be quoted in full—

The general characteristics of Modern Schools will be as follows—

- (i) They will plan their courses for a period of three or four years, and these courses will accordingly be simpler and more limited in scope than those in Grammar Schools, which are planned for five or more years

- (ii) Though the subjects included in the curriculum of Modern Schools and Senior Classes will be much the same as those in Grammar Schools, more time and attention will be devoted to handwork and similar pursuits in the former

- (iii) While the courses of instruction in Modern Schools in the last two years should not be vocational, the treatment of the subjects of the curriculum should be practical in the broadest sense and brought directly into relation with the facts of everyday life. The courses of instruction, though not merely vocational or utilitarian, should be used to connect the school work with the interests arising from the social and industrial environment of the pupils

In framing the curriculum of Modern Schools and Senior Classes, due regard should be paid both to the capacities of the pupils and to the local environment. The curriculum in each case should be planned as a whole, in order that the teaching of the various subjects may be so adjusted as to secure uniformity in the presentation of any matter which is common, and to prevent overlapping. Similarly, in the arrangement of the time-table, any rigid separation of the different sides of a subject should be avoided. In framing the several syllabuses, each subject should again be regarded as a whole, and all detail irrelevant to the purpose in hand should be eliminated, in order that the pupil may not be overburdened, and an opportunity may be given for the development of individual tastes. Finally, every effort should be made to ensure a close connection between the work in school and the pupils' further education after leaving

These observations, though general, are comprehensive. From them we may deduce a few guiding principles which should help us in the selection and arrangement of our curricula—

1. The Senior School should not be merely a pale anacronic copy of the ordinary Secondary School.

2. The treatment of all subjects should be modern and practical.

3. Adequate facilities should be provided for practical work and practical subjects of all the usual kinds.

4. Within the limits of (2) and (3) here mentioned, the course should not be narrowly vocational or purely utilitarian.

5. The general and cultural side of education is most important, especially in the earlier years of the course.

6. In the last year or two, special regard may be paid to the pupils' likely environment immediately on leaving school.

The last principle mentioned leads directly to the vital question of "bias," as it is termed, in the Senior School.

In the past, schools of the Higher Elementary type have "leaned" in various directions, and numerous experiments have been made in the creation of schools having a definite bias, usually roughly defined as industrial, commercial, domestic, or rural. In the Report accordingly it is recommended that—

Modern Schools and Senior Classes should, as a rule, give a practical bias to the curriculum in the third or fourth year of the course. This bias should be introduced only after careful consideration of local conditions and upon the advice of persons concerned with the local industries. It should not be of so marked a character as to prejudice the general education of the pupils. Adequate provision should be made for the needs of such pupils as may gain greater advantage by following a more general course of study.

Space unfortunately does not permit us to examine in detail all the arguments and evidence which led the Consultative Committee to arrive at the conclusions stated above, but we would urge all teachers to read again the extremely important chapters of the Report (Chapters IV and V) which deal fully and adequately with this aspect of the subject.

The Subjects of the Curriculum

The main object of this new series of volumes, THE PRACTICAL SENIOR TEACHER, is to indicate to teachers how the various subjects of the curriculum may be treated in detail, in the light of the general principles indicated above. Accordingly, we shall conclude this introduction with a few general remarks on the separate subjects of the curriculum which, by very general consent, are now being included in the work of the Senior Schools.

Taking the subjects in the order in which they are treated in the Report, we find that a well-balanced curriculum should include the following—

1. Religious Knowledge.
2. English.
3. History
4. Geography.
5. Elementary Mathematics.
6. Science.
7. Drawing and Applied Art.

8. Practical Instruction—

- (i) Handicrafts for Boys.
- (ii) Needlecraft and Handwork for Girls.
- (iii) Housecraft.
- (iv) Gardening.

9. Music.

10. Physical Training and Games.

11. Corporate Activities.

These subjects fall easily into two or three main groups, e.g. moral and physical activities, intellectual activities, and practical occupations, all of which are recognized essentials of a good general education.

English

In this subject it is essential that the work begun in the Junior School shall continue without breaks or sudden changes. Thus, the syllabus will arrange for ample practice in the speaking, reading, and writing of English. From another angle, the work must include definite attention to both Literature and Language, including Composition. While the artificial subdivisions of the subject as traditionally treated may be merged in a more general treatment, English must still be regarded from the three-fold aspect of knowledge, taste, and skill. Thus, the pupil must have some knowledge of the best in the literature of his mother-tongue, together with some standards of literary appreciation which may guide and influence his reading in later life. He must also have some touchstone of correct and incorrect English, and some ability to write his own language accurately and attractively as well as to appreciate the writings of others. Some of the most important of these standpoints are dealt with in detail later in this work, but it is an exhilarating—although chastening—exercise for any teacher of Senior boys or girls to attempt to write down the minimum standard of knowledge in this subject which ought to be attained by pupils before they leave the Senior School at 14 or 15.

Two general points only need be emphasized at this stage—

1. English is the most important intellectual subject of the curriculum, since it pervades the whole teaching, life, and thought of the pupil.
2. Every teacher, accordingly, is, indirectly

or directly, a teacher of English, and the onus of the subject should not rest entirely on the "responsible" teacher or teachers of English.

History and Geography

In these two subjects it is difficult to say which is the more important of the two main aspects—

1. The selection of matter to be taught.
2. The methods of teaching to be adopted.

Out of a wealth of experiment and much controversy, a few main principles appear to be generally agreed. Thus, in History it is now recognized that: social history is as important as political history; local history has its place in national history; the historical habit of mind is as necessary as the absorption of the "outlines" of the research of others; some historical perspective is essential to form a well-balanced judgment on current events and tendencies; English history cannot be dissociated from world history, particularly European history, and real patriotism is based upon broad tolerant sympathetic views rather than upon narrow national arrogance. Similarly, in Geography, teachers now realize that human geography is as important as physical geography; that the approach from the angle of natural divisions is better than the treatment by political divisions; that, as in History, much suitable local and "home" material, previously so sadly neglected, is readily available, and that mere topography, though not without value, is by no means the whole of the subject.

Finally, in both these subjects, formerly classified as "Oral" subjects, it is now recognized that the most useful work is accomplished through individual effort and independent study and investigation, the teacher acting as guide rather than expounder.

Elementary Mathematics

It is in Elementary Mathematics that the greatest changes in the modern curriculum may be noted. Within the last decade or two, the older pupils have at length been released from the soul-deadening grind of sums—sums—sums, mainly of the "mechanical" variety, and mainly confined to money examples. All the traditional

number of types and tricks, so dear to the heart of the pedant, is now ruthlessly discarded by the enlightened and courageous teacher. In their place we find mathematical principles in place of arithmetical tricks; heuristic methods in place of dull deductive methods; and "things to do" in the place of "sums" to "work." This is the objective all through, and the modern teacher seeks to inculcate, by experiment and example, the fundamental mathematical truths and their applications. Further, this simple mathematics is no longer divorced from the rest of the curriculum, but is studied and applied in close association with the pupils' work in Science, Geography, Handwork, and practical work generally. Thus, while the practical value of the subject is everywhere emphasized, it is no longer confined to the narrow business needs of the shop and the counting-house. The aim throughout is *mathematical training*, and accordingly the course may include, in addition to what was formerly termed Pure Arithmetic, the suitable elementary parts of "mensuration," algebra, geometry, and even trigonometry, in so far as these can be applied to problems of everyday life within the understanding of the pupils. Nor are these more mathematical topics confined to boys' schools, for Elementary Mathematics in girls' schools has taken on an equally new significance, differing in its applications rather than in its principles from the mathematics to be found in schools for boys.

We shall develop this subject fully in later volumes of this work, and so, for the moment, we may conclude with the recommendation of the Consultative Committee—

Every course should aim at developing in the pupil an appreciation of the meaning and teaching of a coherent system of mathematical ideas and the realization of the subject as an instrument of scientific, industrial, and social progress.

Science

The teaching of Science in elementary schools during the past 40 or 50 years has passed through many vicissitudes, and really successful attempts have, we regret to state, been rather rare. Yet, for this very reason, the subject of Science offers the most splendid scope to the young and enthusiastic teacher of senior pupils.

In the newer school buildings, the gradual

THE PRACTICAL SENIOR TEACHER

change in method may be noted in the disappearance of the older type of lecture theatre, and elaborately fitted laboratories, and their replacement by the newer practical room which, in the words of the Report, frequently approximates to—

A spacious room with flat tables, some of which should be easily movable, fitted with cupboards and shelves on the walls for simple apparatus and reagents, and equipped with several sinks, a supply of water and, where possible, gas and electric light.

For the syllabus, much will depend upon the environment of the school and the knowledge and inclinations of the head teachers and responsible teachers. A specimen syllabus is broadly sketched in the "Hadow" Report, and includes the topics formerly known as Physiography and General Elementary Science, together with the elements of Biology and instruction in Physiology and in Hygiene based on Biology. The interpretation of these suggestions must in the end rest largely with the teacher.

But, in addition to the differentiation between boys and girls in this subject, there is also the differentiation between urban and rural schools, and accordingly at least four different types of syllabus are possible. Passing, however, from details to principles, we may note that a successful syllabus in this subject should satisfy the following—

1. It should be adapted to the environment of the pupil.
2. It should have regard to everyday needs of modern life.
3. It should be studied in close conjunction with other subjects, such as mathematics and practical work of various kinds.
4. It should make a "personal" appeal in the facts of Biology and Hygiene.
5. It should foster the habit of the inquiring mind, and the scientific approach.

Art, Arts, and Crafts

In these volumes we shall devote considerable space to these important subjects. No change in the Elementary School of to-day is more remarkable than the development of Art, Arts, and Crafts in every possible form. No limits at present can be set to this development. It should proceed, as far as possible, unchecked. Mistakes will, of course, be made. Wrong ob-

jectives, wrong materials, and wrong methods will be used, and will be discarded, but out of this astonishing effort something fine almost beyond conception seems likely to be achieved. Apart from the practical training involved, even more important is the effect upon the national mind, for we firmly believe that we shall, through this tremendous development of craft work, create in the community at large that "finer taste, not only or even chiefly in pictures and sculpture, but in architecture, in furniture, and in household crafts." This is a worthy objective, and, if it should be achieved, the establishment of Senior Schools will have been fully justified on this ground alone. Equally important is the fact that, through these arts and crafts sympathetically taught, we may suggest to pupils pleasant and profitable means of employing their leisure in later life.

Space does not permit us to deal fully with the underlying principles which form the basis of the remaining subjects, and we will content ourselves with noting that these serve to emphasize the modern views that the pupil's *body* is as important as his *mind*, and that his duties to his *community* are as important as his duties to *himself*.

We have now arrived at the end of our attempt to indicate in this Introduction something of the manner in which the Senior School has developed, and the basic principles upon which it is founded.

The development of these schools forms a most remarkable piece of post-war educational reconstruction and an achievement of which we may be justly and donably proud. At the moment, since the first of September, 1931, progress seems arrested, but enough has already been accomplished to warrant optimism for the future. Already, after only six years of effort, nearly one-third of the pupils in England and Wales between the ages of 11 and 14 are placed in Senior Schools or Senior Divisions. Difficulties, financial and other, still remain, but "re-organization in our time" seems likely to become a fact, and our Elementary School system, already among the best the world has yet produced, seems likely to be crowned with a superb edifice which will command at once the admiration and the respect of mankind.

THE RURAL CENTRAL SCHOOL

ONE of the most interesting features in the organization of Central Schools is the psychological effect upon the pupil of a change of school at the age of 11 plus. He loses the feeling, which he has often had at about this age, that he is nearing the end of his education; he is prepared for a fresh adventure

skill, the training of which will give a new interest to the book-learning which up to this time has seemed to him so dull and unprofitable. On the other hand, if he has risen to the top of his Primary School, the fact of his being there instead of in the middle of an all-age school at about the age of 11 has helped him to reach a

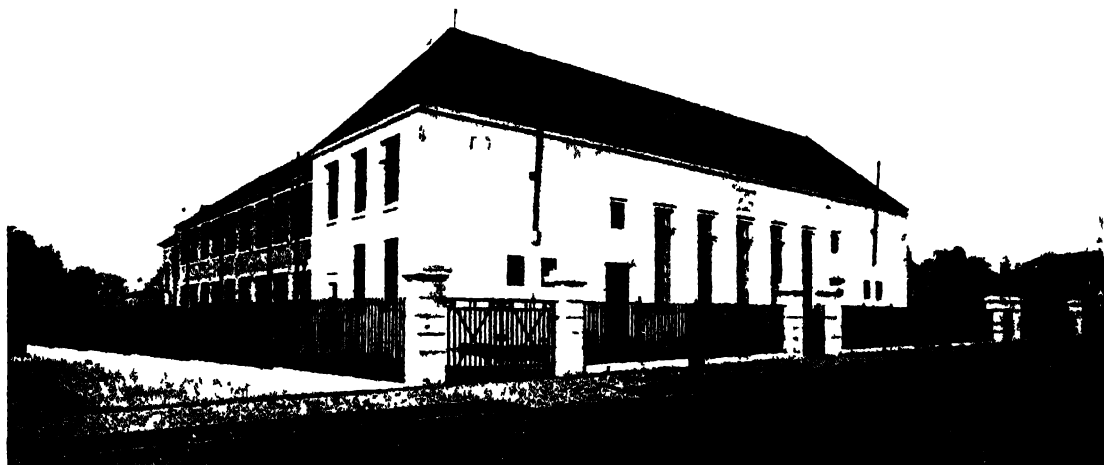


FIG. 1

Melton Mowbray Central School for Girls—East Front

This is specially to be remarked in the transfer of the boy or girl from the isolated village school to the Rural Central School. Whatever his attainment hitherto, a fresh start is offered to him; he begins the "secondary" stage of his career in a new place and with a new zeal. If his reaction to book-learning has been a little lifeless, if he has seemed dull and, judged by normal academic standards, backward, he passes into a school which has several "sides" to it, a school in which there will be more than one track for him to follow. In new surroundings some special aptitude hitherto undisclosed may be discovered, perhaps some inheritance of manual

higher standard of attainment, and has given him additional poise and self-reliance, an excellent preparation for his new school life. In any case, whether he be bright or dull for his age, he moves forward with his contemporaries into a new world; he shares the amenities of a school large enough to offer him, outside the classroom, some of those forms of social training which we are in the habit of summarizing under the general heading of a "Public School Education."

Though there is no loss of breadth or of anything which contributes to a liberal education, the curriculum of the Central School is on the

whole more specialized than that of the Primary School; it is more closely adapted to those individual abilities which, psychologists tell us, declare themselves more clearly both in boys and girls after the age of 11. The school can assume a knowledge in its normal pupils of the elements of Reading, Writing, and Arithmetic, and some general acquaintance with History, Geography, and the world of Nature; and it can formulate different schemes which are suited to their particular aptitudes. The boys and girls who belong to the intellectual aristocracy will follow their own track; they would do so in any case, but they are now enabled to do so without the checks and hindrances which are inevitable in classes of "mixed" ages and of attainments still more mixed. The "dull" boy or girl may often be led back through the workshop, the craft room, or the science laboratory, with a new enthusiasm to the classroom and the library: he (or she) begins to perceive that even for the doing of practical things "book-learning" is needed; just as when William Cobbett showed how, with the help of his gardening book, he could raise a mighty crop of melons, his eldest boy was induced to read the book "perhaps twenty times over."

For education in a wider sense, the Central School is able to achieve what is physically impossible in a small Primary School. In this new community it is easier to foster a real school spirit; its members are contemporary in age, and they learn the art of living together; the habits of mutual help and confidence are more readily acquired. There is much social gain in the mixing of pupils from different villages and in the breaking down of artificial frontiers: new friendships are formed, and healthier rivalries begun. The influence upon individual character is marked in other ways. Through its "houses" and committees, the school attains a high measure of self-government: it patterns its conduct on that which is needed for efficient citizenship. The "little hero" of the lower class, who was apt to be a nuisance to himself and everyone else, now finds his proper level, and, with a chastened mind, develops such qualities of leadership as he possesses in an environment which has hitherto been denied him. An especially powerful element of the social organization

of the school is the common midday meal. There is practical training for the girls in the preparation of the meal, and social training for both boys and girls in the laying of tables and their adequate service. So great in many cases has been the improvement in deportment, in manners, and in conversation, that many heads of schools have claimed the midday meal as the most important social influence of the whole school day. There is much evidence that its reaction upon the home life of the pupils has been appreciated by their parents.

The teaching power in a Central School is more effectively employed than was formerly the case in the large mixed classes of the Elementary School. The class-unit indeed is retained, and the pupil looks first to his class teacher for advice and guidance; though at the same time the teacher is enabled to specialize in his own subject throughout the school, and is not confined to general class teaching. But this is not all: the *teacher* has a new horizon. Formerly his comparison of attainment was as between the entrant of 7 years and the leaver of 14; he was not accustomed to compare so closely the attainments of the latter with those of the middle-form pupil of 11 to 12 years. In the Central School this middle-form pupil is now the beginner; and marking-time is more easily detected, whether it be due to want of effort on his part or to a curriculum which is not adapted to his general abilities.

Marking-time should indeed be impossible in this maturer atmosphere. In the craft rooms, in the library, in the various school societies, as well as in the classroom, the pupil is impelled to seek out his teacher, and is less passively dependent upon formal talks and class lessons. This fostering of the ability to acquire knowledge and to use it for practical ends should be the controlling purpose of the school. Familiarity with a reference library, even the use of a "Bradshaw" and a travel-guide, is at least as important as the use of the class textbook.

The curriculum of a Central School is not a compromise between that of the Grammar School and that of the older Public Elementary School. There should indeed be freedom of transfer to and from the Grammar School, in order to obviate any definitive earmarking of pupils at

the early age of 11. In particular, transfers of pupils of academic promise from the Central School to the Grammar School have been attended with excellent results, and no retardation or loss of time has been observed owing to their attendance at a Central School in the first instance. That such transfers should have been found desirable does not, however, imply

(i) an academic course; (ii) a practical course for boys; (iii) a practical course for girls; and (iv) a special course with a still more practical content for the lower grades of both boys and girls.

(i) In the academic course a foreign language and more advanced mathematics will be begun in the first year, and, for the boys particularly,



FIG. 2

Melton Mowbray Central School for Girls—A Practical Room

that the Central School curriculum is unduly biased towards industrial employment; the elements of a "trade school" are not to be found in a Central School serving a rural area; while, on the other hand, the rural activities of such a school are of general educational value, even when they do not lead to employment in agriculture.

In a school which has an annual intake of upwards of 120 pupils, it is possible to organize:

arts and crafts and science; the girls taking the academic course will generally begin domestic science in the second year and continue it thereafter during one session in each week; in the third year a sub-section of this academic group may commence commercial subjects, with a view to following them up in the evening institute or technical college.

(ii) In the boys' practical course, extra time will from the outset be allotted to arts and crafts

and elementary science, to the exclusion of a foreign language and some of the more advanced mathematics, for the former subjects are for such boys the centre of the system.

(iii) In the girls' practical course, though domestic science (apart from needlework and school crafts) is delayed until the second year, after this at least two sessions in each week will be given to it, again to the exclusion of a foreign language and advanced mathematics.

(iv) In the special practical course it has been found useful to give additional time to school gardening in its relation to rural science and practical crafts.

In a smaller Central School the grouping has perforce to be less elaborate. In a "Selective" Central School the special practical course may be eliminated, and the other courses will be more homogeneous, although as a general rule the problems of organization will remain substantially the same.

The staffing of a Central School presents some distinctive features owing to the fact that there is at present an annual admission, and a terminal withdrawal, of pupils. Thus, normally, if the course extends only over three years, two-ninths of the pupils on the school roll are of an age to leave during their third year. The school should, however, be staffed as nearly as possible on the basis of its "peak" figure, parents being encouraged to keep their children on the books beyond the actual leaving-age, and, if possible, until the end of the school year, with the option of withdrawing them earlier on the assurance of suitable employment. Apart from these reasons, it is desirable that the staffing should be liberal: the classes which will be depleted, namely, the upper classes of the school, are those in which the pupils need close individual attention, and they are also those which would suffer most from a regrouping of pupils during the year. Moreover, the wide range of social activities in a central school makes heavy demands on the teachers' time; these demands are most serious in the case of the senior mistress in a mixed school, but they affect all the members of the staff. Much time, for example, has to be given to the preparation of lessons in a school which has a curriculum of a markedly realistic character; and, in a school in which the social

side is actively developed, the teacher's working-day is frequently a long one: there are a debating society, the reading and drama society, "French" teas, school journeys, prefect and "house" meetings, and all the school and "house" games, not to mention the school camp which is a very usual distraction during the summer holiday. In determining the staffing ratio, the following factors also should be brought into account: (a) that the teacher of handicraft and domestic science cannot generally be responsible for more than twenty pupils at a time; (b) that the same general limitation will apply to classes in gardening and science, and also to classes in needlework for the senior girls; (c) that the senior mistress cannot be exclusively a class-teacher; (d) that at least two "free periods" in the week are essential for marking and preparation.

It is not desirable to aim at a standard of common attainment even of so general a character as that which is assumed in the Certificate Examination of the ordinary Secondary School. The more purely academic subjects, in which proficiency is required for entry into the professions or the higher ranks of industry, afford a basis for an external examination which would be quite unsuitable in a Central School. It is generally agreed that the curriculum of such a school should have an immediate relation to its environment; the pupils should be encouraged to develop as fully as possible on free and individual lines; the arts and crafts which, probably for 50 per cent of them, are fundamental to this free and individual development, are not proper subjects for an external examination; under such pressure they would become conventionalized. The school record-card, which is a satisfactory substitute for a common examination, serves a double purpose: it is a guide for pupil and teacher during school life; it is a guide to the employer when the pupil leaves school. The card should indicate—

(a) Name and age of pupil.

(b) Brief reports on progress and conduct, entered terminally.

(c) Medical reports (to be used with discretion).

(d) Posts of responsibility or leadership held during school life.

(f) Honours marks.

(f) Special qualifications and interests.

(g) General report.

The head of the school is intimately concerned

is useful for the employer; and it is useful to the head of the school, when, to the best of his ability and with consideration for the home circumstances of the leaver, he is called upon

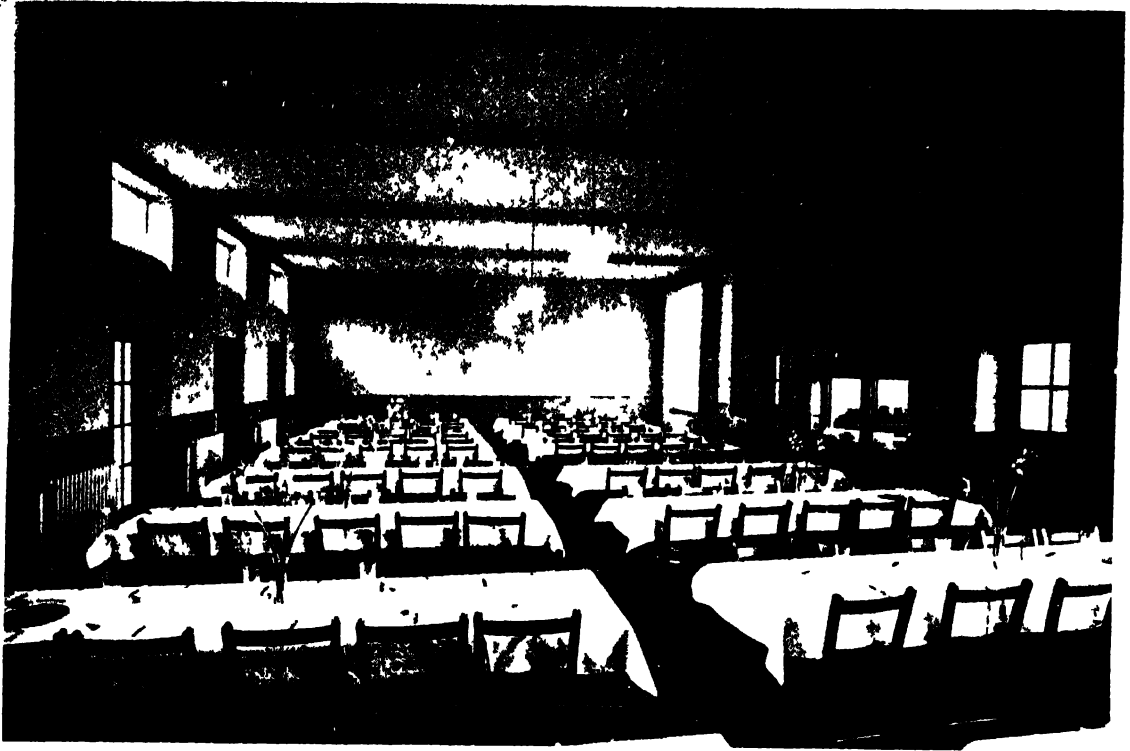


FIG 3

Milton Mowbray Central School for Girls Dining Room

with the future careers of his pupils. An official of his Authority or of the Employment Bureau probably visits him every term to discuss the "placing" of the leavers, and he receives frequent inquiries from employers. It will be realized that the pupil's record card is the most satisfactory "reference" that can be used. It

to advise as to the direction in which he should look for his future employment.

[The photographs accompanying this chapter are of the Milton Mowbray Central School for Girls. This school serves an area of 150 square miles and contains 480 girls over the age of eleven. Of these 250 are received from 31 village Primary Schools. The longest motor bus journey is 20 miles out and home.]

THE PSYCHOLOGY OF THE SENIOR CHILD

Physical Development

THE phase of development with which this work deals is the period from 11 to 14 years of age inclusive. During the earlier portion of this period, physical and mental growth continues at a fairly uniform pace; but towards puberty it begins to slow down, and comes ultimately to a standstill. Mental development is closely parallel to physical development, and its general course may be fairly illustrated by what happens in the case of height and weight. At 11-0 girls and boys are about 4 ft 4 in high, and weigh about 68-8 lb. Curiously enough, on this particular birthday the average eleven-year-old girl is of almost exactly the same height and weight as the average eleven-year-old boy, and has reached the same level of mental development. Just before, she was shorter and lighter, and a little behindhand mentally. During the remainder of the Senior School period she will be taller and heavier, and mentally a little more precocious. At 14-0 the boys' height will be 4 ft. 9½ in., and the girls' 4 ft. 11 in.; the boys' weight will be 81-6 lb., and the girls' 86-1 lb. In both sexes, however, the rate of growth is declining. From 10 to 11 the girl, for example, has been growing at the rate of about 2 in. a year or a fraction more. From 14 to 15 she will grow at only half this rate—about 1-1 in. a year; and by 16½ or 17 she will have reached her full stature. She will continue to put on weight until a little later; and the boy will put on both height and weight, though at a decreasing pace, for several years more.

But physical development during this period includes changes in kind as well as in size, in quality as well as in quantity. At the age of 11, that is at the end of the Junior School period, the proportions of the body are much the same as they were at the age of 7, that is at the end of the Junior School period; and

there is little to distinguish the two sexes. The girls may wear their hair longer and put on skirts instead of breeches; but these differences are artificially superimposed. In natural physique there is little to mark off the one sex from the other. But by the age of 14 the proportions of the body have appreciably altered, and altered in divergent directions in the boys and the girls. The boy is already beginning to look more manly, and the girl more womanly; the boy will soon be learning to shave, and his voice will drop from a childish treble to a hoarse and masculine bass; his face will get more angular and more rugged; his brow-ridges will develop; and his shoulders become squarer and broader. On the other hand, the girl's shoulders will remain narrow and sloping, but her pelvis will widen; later on her bust will develop; and generally she will put on fat, and her contours will become more and more rounded.

This new turn taken in the course of physical development is at bottom due to remarkable changes that are occurring in the child's whole glandular system. The central feature of puberty is the ripening of the glands of sex. But the changes in these particular organs affect, or are closely bound up with, changes in the glandular secretions throughout the body; and these in turn influence the growth of bone, gristle, fat, and hair, and even, as we shall see, of emotion and intelligence.

The foregoing changes are generally summed up in the term "puberty." In law, puberty is defined as the earliest age at which a person beget or bear children, and this is generally held to be 12 years for girls and 14 years for boys. If the threshold of pubescence be determined by the most obvious physical symptoms, it should be simple to obtain precise statistics. Unfortunately, however, particularly in this country, there have been few exact or detailed inquiries.

ing, it would appear that the date among boys may be taken as falling at about the age of 11-8 years, and among girls at about 14-2 years. A striking feature, however, revealed in such surveys is the wide degree of individual variation; the "standard deviation" is, for boys, 1-1 years; for girls as much as 1-9 years, that is to say, that 12 per cent girls mature before the age of 12, and 17 per cent after the age of 16. In boys the range of variation is somewhat smaller and less easy to determine. (For details, see C. Burt, *The Young Delinquent*, pp. 625-26.)

Mental Characteristics

Since the same general principles govern both mental and physical growth, we may expect the mind to follow much the same course of development during these critical years as is shown by the body. First of all, we shall expect to find it developing steadily until the approach of puberty, and then to find the rate of development progressively diminish. Secondly, we shall expect to find the qualitative changes more and more pronounced as the quantitative increase dies away: new emotions, new interests, new aptitudes will emerge even after general intelligence has reached its final limit. And this is precisely what psychological tests, applied at these ages, have indisputably revealed.

Let us consider the intellectual aspect first of all, and leave the development of character till later. It is a fundamental principle of good teaching that the teacher should fit his subject and his presentation to the capacities and interests of his pupils. He must therefore begin with a clear-cut concrete picture of the mental level of the children he has to deal with. A vague description in abstract words is not enough: the pupil must be envisaged in terms of his actual performances: what can he do with his eyes, with his hands, with his special powers of thinking, speaking, remembering, imagining, and the like? I shall therefore try to describe the normal or average child at the beginning and end of his Senior School career, and shall indicate how the teacher may best distinguish whether any individual falls short of, or exceeds, this normal type.

Development of Intelligence

On the intellectual side a child's development is mainly governed by a single central factor popularly known as general intelligence. It may be defined as innate, all-round intellectual capacity. It enters into all the child attempts to think or say or do, and is the most important quality in determining his work in the classroom. It can be measured, as every teacher knows, and measured accurately, by means of intelligence tests.

Tested in this way, intelligence shows almost exactly the same course of development as is revealed by growth in height among girls—that is to say, it increases by equal annual increments up to the age of about 13, but after that the speed of increase begins perceptibly to decline. From the age of 15 onward it is difficult to demonstrate any improvement in innate capacity whatever. There are, however, wide individual differences: the brighter children—those coming, for instance, from professional or better-class families continue to develop, though at a somewhat slow pace, until much later than the average child; the dull, on the other hand, and still more the mentally deficient come much earlier to a final arrest.

At first sight, the notion that intelligence practically ceases to mature at puberty arouses surprise and incredulity. It is essential, therefore, to understand precisely what is meant. No one wishes to maintain that the older boys and girls stop learning or that acquired attainments, as distinct from capacity, do not go on accumulating. The boy's capacity for learning has been increasing up to this point, and achieves its maximum towards the end of the school period; it will remain at its maximum henceforward, and thus his knowledge, worldly wisdom, dexterity, and skill will go on enlarging more and more, though his innate ability expands no further.

The development that takes place during the Senior School period may be most easily illustrated if we consider the type of intellectual test that the average child should answer at the beginning and at the end of the phase. Intelligence is most easily elicited by tests of sheer logical thinking: the best tests of all are tests

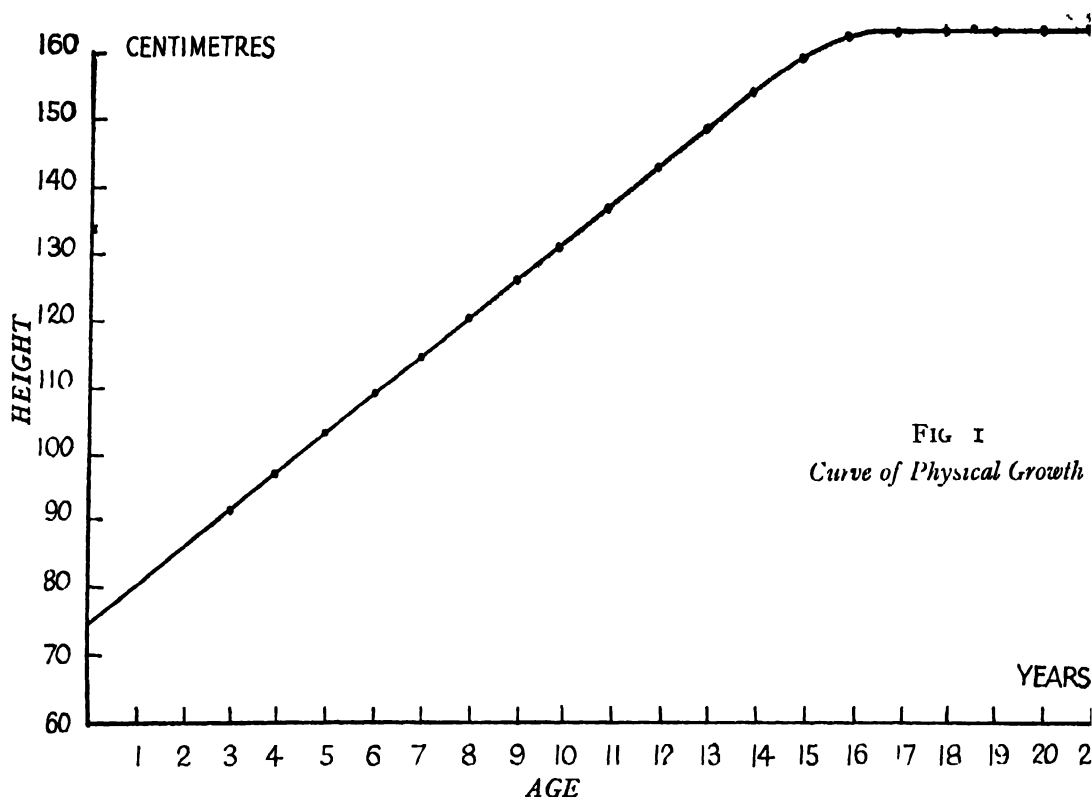


FIG 1
Curve of Physical Growth

of destructive and constructive reasoning. Let us begin with the average child of 110. What problems can he solve?

As regards critical or destructive thinking, the boy just entering the Senior School should easily see through the simplest fallacies and absurdities of ordinary everyday talk. For example, all the easier absurdity-tests in the well-known Binet Scale. e.g. "A boy said, 'I have three brothers, Jack, Tom, and myself'." He should solve twelve out of the thirty-four absurdities in Dr. Ballard's more extended scale (*Group Tests*, pp 48-51). e.g. "In the year 1915 far more women got married than men", or (this is a shade easier) "A soldier writing home to his mother said 'The fighting is terrible. I am writing this letter with a sword in one hand and a pistol in the other.'"

As regards constructive and syllogistic reasoning, he should be able to work short logical problems of everyday life involving no more

than four or five concrete premises. (Of course it will not be sufficient merely to read out the successive statements: even an adult could hardly retain so many in his mind if he merely heard them once. The child has them in front of him, typed out on a card, each premise on a separate line, and is left quietly to think out the answer in his head.) For example: "There are four roads here. I have come from the south and want to go to Melton. The road to the right leads somewhere else. Straight ahead it leads only to a farm. In which direction is Melton—north, south, east, or west?" That is fairly easy for the eleven-year-old; it can be answered by an average child of 10½. The following is little harder: "Where the climate is hot, gum trees and rubber will grow: Heather and grass will grow only where it is cold: Heather and rubber require plenty of moisture: Grass and gum trees will grow only in fairly dry regions. Near the river Amazon it is very hot and very damp. Which of the above grows there?"

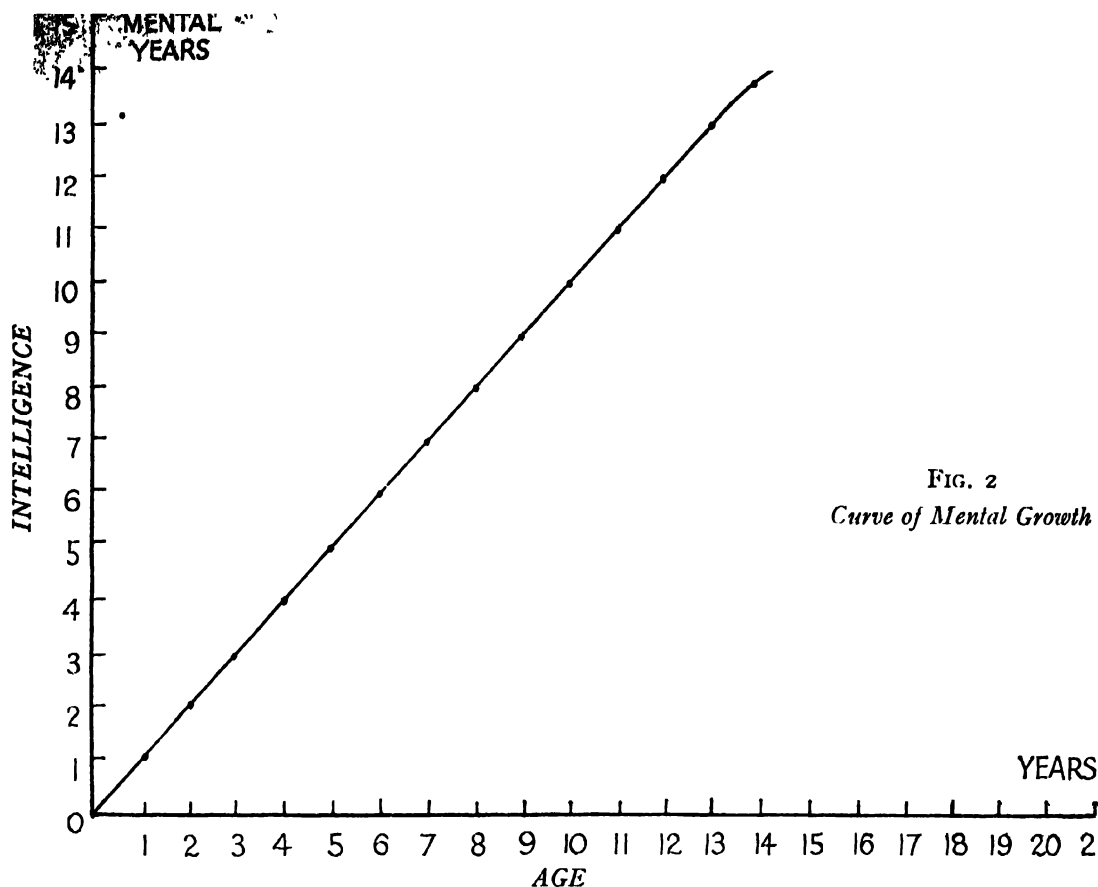


FIG. 2
Curve of Mental Growth

This should be managed by the average child of 11½.

The teacher who has never tried such tests is usually somewhat surprised to hear that children so young can reason so well. But there can be no doubt about the facts. The results are based on actual trial with many hundreds of children.

Now let us consider the powers of the fourteen-year-old. Actually they are but little below those of an adult of his own social class. He lacks the practice, the self-confidence, the breadth of information; but the inherent capacity of his mind is pretty mature. He should be able to tackle deductive problems that are highly complex, and even to deduce general rules and formulæ from a number of isolated data by simple inductive reasoning. He is now capable of abstract thought: for example, he should be able to define abstract terms like "justice" or "charity," and the brighter lad can even state the differences between such

abstract terms as "poverty" and "misery," "idleness" and "laziness." On the other hand, he may at times fall a prey to very simple fallacies. The well-known line devised by Binet to test suggestibility about this age is so transparently absurd that teachers are amazed to find child after child falling into the trap. One out of three will fail at 13 and one out of four at 14. (For details and materials for this test, see Burt, *Mental and Scholastic Tests*, p. 62. It is omitted from the Terman Revision. For a typical test of induction at this stage, see Terman's version of the Binet paper-folding test, *The Measurement of Intelligence*, p. 310. For induction-tests needing no materials, see *Handbook of Tests for Use in Schools*, Tests 14 and 15.)

Adequate tests of constructive reasoning would be too lengthy to quote in any number. The following detective problem, which can usually be solved by the brighter boys of 14, may serve as a sample.

Captain Watts and his son James have been found shot—the father in the chest and the son in the back. Both clearly died instantaneously. A gun fired close to the person—as, for example, when a man shoots himself—will blacken and even burn the skin or clothes: fired from a greater distance, it will leave no such mark. The two bodies were found near the middle of a large hall used as a rifle range. Its floor is covered with damp sand, which shows every footprint distinctly. Inside the room there are two pairs of footprints only. A third man standing just outside the door or window could aim at any part of the room, but the pavement outside would show no footmarks. Under Captain Watts's body was found a gun: no such weapon was found near James. In each case the coat, where the bullet entered, was blackened with gunpowder, and the cloth a little singed. Captain Watts was devoted to his son, and would have died sooner than harm him purposely: hence it is impossible to suppose that he killed him deliberately, even in self defence. But some think that James secretly disliked his father, and hoped to inherit his fortune at his death. (1) Was Captain Watts's death due to murder, accident, or suicide? (2) Was James's death due to murder, accident, or suicide?

[Actually the average at which this problem can be answered is a mental age of 14.5.]

Development in Special Capacities

OBSERVATION

It is not so easy to test special intellectual abilities or to say precisely how they develop. Observation, attention, memory, imagination, and the like—these so-called faculties play an important part in the work of the classroom; but psychology is still uncertain of their actual nature and even at times of their actual existence.

Observation is unquestionably no simple faculty or gift. "Using one's eyes" at this age always means using one's brains. Long before the child enters the Junior Department, the senses are as perfect as they ever will be. But the use of them is more a matter of swift implicit inference than of simple sensory acuity—of sharpness of sight or of hearing. The well-known picture test is most instructive. Before the age of 12 the average boy can only "describe"; after that age he should be able to "interpret": that is to say, with a coloured picture in front of him, the eleven-year-old will mention the outstanding persons or objects, he will say what they are doing, he may even refer to their colour, position, or number; but he will not grasp the essential relations between them; and so will not realize the essential meaning of the picture as a whole. Before he

is 12, however, he should be able to see the cause and effect, and to infer the mood, feeling, thought, or emotion.

Listening might be described as a kind of observation through the ear. Here again, tests of mere auditory acuity—of the discrimination of pitch, for example—little or no improvement is discoverable from the age of 11 to 14. But in the power to interpret what is heard, and to concentrate on pure hearing with little or no aid from the more concrete sense of sight, a remarkable development undoubtedly takes place. Research on this aspect of the problem, however, has hardly yet begun. We know enough to say that in the Senior School a good deal of information can be safely given by the teacher in the form of mere lectures; and the wireless, which is of limited service in the Junior School, is an invaluable aid in the Senior classroom. A carefully planned investigation, for example, based on gramophone records of children's speech, has recently shown that lessons on the sounds of speech may have a definite influence on pronunciation. Nevertheless, it is unquestionably unwise to rely merely on the lecture or the wireless talk: both should be supplemented by the other sense-channels—by seeing and doing in addition to mere listening.

MOTOR CAPACITY

Let us turn from the sensory side to the motor side—from perception to movement. From the age of 11 to 14, both boys and girls increase steadily in muscular strength. Muscular dexterity, however, grows more irregularly. Towards puberty there is often a definite decline in nicety of control. This may be partly due to simple physical causes. The boy's bones are growing at rather different rates. Often the child seems to be developing, not only too rapidly for his strength, but also too rapidly for neatness and precision. Probably, however, the effect is mainly due to nervous or emotional causes. As is well known early adolescence is attended by a definite increase in nervous and emotional instability; and this manifests itself, among other ways, in a definite deterioration of muscular co-ordination. The growing variation

...the growing girl to a degree. The lad becomes more clumsy in gait, less elegant in general movement; his voice is harder to manage; his fingers lose their deftness; and sometimes there may be such well-marked symptoms as a stammer or a quint.

In the classroom this betrays itself most frequently in untidiness of handwriting and drawing. Handwriting, even if a copperplate has been achieved by the age of 11, will often degenerate by the age of 14, though usually it tends to show more character. At about the same age there seems, too, to be a definite deterioration in artistic skill and perhaps in artistic taste. The drawings produced by the older children in the Senior School are less vigorous, less effective, and more like feeble attempts at copying a copy: instead of putting down a firm and confident impression of the original object before him, the child prefers feebly to try and reproduce the reproductions of other artists.

ATTENTION

Now let us examine the higher mental processes. Throughout the whole school period the most striking intellectual change is the increasing scope of the child's attention: he not only becomes able to concentrate for longer and longer periods, but also, in a single effort of attention, he becomes able to grasp statements and problems of increasing length and complexity. The simplest way to demonstrate this is to ask the child to repeat a sentence containing a definite number of syllables. How much can he seize and echo after a single hearing?

"We are going for a walk: will you give me that pretty bonnet?" Such a sentence, containing sixteen syllables, can be grasped as a single unit by an attentive child of 6.

A sentence of about twenty syllables can be repeated by a child of 11: "The apple-tree makes a cool pleasant shade on the ground when the children are playing."

A child of 14 should be able to repeat a sentence of nearly thirty syllables: "Yesterday when I saw a stray dog in my neighbour's garden, it had curly brown hair, short legs,

similar results are obtained if the material is presented visually instead of orally. Place half-a-dozen objects on a tray—a knife, a penny, a pencil, a stamp, etc.—cover them with a large card, and then expose them for a fraction of a second; or, more simply, print letters or figures on a card and expose them momentarily in the same way. How many objects or letters can the child grasp in a single effort of attention? Much will depend on the nature and arrangement of the units; but the striking fact is the superior ease and accuracy of the older child: Indeed, the whole power of solving complex problems, such as we have described above, turns largely on the child's power to attend to a large number of related ideas at once and in consecutive order.

This increasing range of concentration bears directly upon the organization of the time-table and the difficulty of the tasks that may be set. Lessons may become longer and longer; sums may become more and more involved. In every subject and in every branch the child may be required to listen and to think continuously for increasing spells of time.

MEMORY

This increase in the scope of attention brings with it a corresponding increase in power to learn and remember. It is sometimes supposed that children have better memories than adults, and that the boy of 10 has a better memory than the boy of 14. This is incorrect. Mechanical memory, it is true, does not develop very rapidly during the Senior period. But it certainly does not decline. Call out a set of figures: "6 5 0 3 8 4." At the age of 11 a child can repeat six numbers after a single hearing. At the age of 14 he can repeat seven: not a very great improvement. But introduce meaning into the matter that the child is to repeat; use sentences instead of numbers: then, as we have seen, the child's power of immediate reproduction improves remarkably, because of his increasing power of understanding and attention.

Thus, mechanical retentiveness has come near to its maximum before the child enters the Senior School; but intelligent learning goes on, increasing. As a consequence the older boy is less inclined to rely on sheer brute memory. He

dislikes drudgery and drill; and hence mere parrot-like repetition, except perhaps in the case of the dullard, is an unwise device in the Senior classroom. The child prefers to base his power of recollection rather upon interest and comprehension, on a capacity to grasp and reason out afresh the essential facts for himself. He learns by sense rather than by sound. He will learn his poetry, for example, far more quickly if he aims first at grasping the gist of the matter instead of trying to get it by rote by simply mumbling the words to himself over and over again. As a result, the accuracy of his memory may at times fall short of what the teacher is tempted to require; on the other hand, his memory for detail enormously increases.

IMAGINATION

Not only the strength but also the type of memory seems definitely to change during the Senior School career. Up to the age of 11 most boys and nearly all girls are predominantly visualizers: they grasp meaning best if it is conveyed to them in the form of a vivid mental picture. To an appreciable extent, too, they are helped by movement: boys in particular seem frequently to carry what they remember in terms of motor imagery—in the form of imaginary action. But in either case the young child's memory is concrete rather than verbal.

Soon after the age of 11, however, especially among boys, this concrete type of memory tends often to decay. Boys now carry on their thinking, and preserve their thoughts, chiefly in the shape of verbal formulæ, in terms of inner speech. Whether this is a natural and inevitable change may perhaps be doubted. Towards puberty there is often a revival in the powers of imagination: girls' compositions, for example, frequently become highly imaginative and even fanciful; and, if encouraged, boys of 13 can produce remarkable efforts in verse and story-writing. This, however, depends on other factors besides just seeing things with the mental eye: largely it is an emotional rather than an intellectual development. And, in the main, the children of the upper standards show a decline in visualization. Probably the

loss springs largely from the fact that education has become more and more bookish; as a result of reading, listening, and trying to express himself through speech and writing, the child has now acquired the capacity to formulate his ideas more concisely in language instead of thinking in the old clumsy day-dreamy fashion by means of mental pictures.

REASONING

It is largely for this reason, not because of any sudden development in the power of reasoning, that the older boy in the Senior School becomes more and more capable of abstract thought. Reasoning, as we have seen, develops steadily throughout this period. But this is not due to the abrupt emergence of a new intellectual faculty, as used formerly to be supposed: it is mainly, though perhaps not entirely, an incidental result of the steady increase of intelligence. Reasoning depends upon the power to perceive relations; and it is possible that the power to extract and to apply relations develops quite rapidly during the Senior stage. So far, however, but little research has been done upon this all-important problem.

The main facts, so far as they are known, are these. Already by the age of 9 or 10 the child can mentally manipulate spatial relations. The power to deal easily with time-relations comes a little later. Thinking in terms of causal relations, at any rate under existing conditions of instruction, is a matter of some difficulty: not until the middle of the Senior School stage does the average child clearly grasp the wide significance of cause and effect. The most recent studies, however, seem to suggest that this difficulty is really due not so much to lack of capacity as to lack of opportunity to realize what cause and effect really mean in actual concrete problems.

Reasoning is not an accidental gift confined to a few geniuses and detective heroes. It is a technique that can certainly be taught, and that at quite an early age. Scientific thinking should therefore be definitely practised in the Senior School. This is all-important if the boy and girl are to take their proper places amid the complexities of modern civilization. Even an

intelligent lad when he leaves school is still at the mercy of sheer suggestion. He takes his ideas unreflectingly from the daily paper; he purchases his goods mainly under the influence of crude advertisement. Suggestibility plays an overwhelming part in modern adult life. And if the grown-up citizen is to resist the suggestions by which he is surrounded on every side, he must be trained, while still at school, to think and reason for himself.

Educational Attainments

We have now reviewed the psychological development of the chief intellectual capacities that enter into the work of the Senior School. Let us turn to consider the educational results. What progress should our pupils show during these final years in the ordinary subjects of the elementary curriculum? The best guide will be the progress achieved by the average boy or girl. That, of course, is not the ideal or goal: still, it is a fair criterion. As educational methods improve, the teacher will be able to quicken the pace, not, indeed, by forcing it, but by adapting his teaching methods to the needs of the individual child. Meanwhile, he should be able to say whether the pupils in his care are up to or below the average standard in their work. The requirements laid down in the old Board of Education codes made some attempt in this direction. But they were too vague in their formulation; and were based on general impression rather than on scientific inquiry or experiment. By means of standardized tests the level to be reached at each successive year can now be more accurately defined.

On entering the Senior School the average child will, of course, have mastered the elements of reading, writing, composition, and calculation. The main improvement, therefore, will be an increase in breadth of knowledge and in facility of application.

Reading

Let us begin with the most elementary test of all—reading aloud. By the age of 11 the average child should be able to manage most common, fairly regular words of three or four syllables

such as "circumstances," "perpetual," "excessively," "reputation." More irregular words such as "physician" and "fatigue" may still be beyond him: he will probably call the one "fisican" and the other "fattigieu" or "fatty-jew." If they are in frequent use, however, such words will be quickly mastered; and by the age of 14 he should be able to pronounce, even if he cannot understand, such long, regularly formed polysyllabic words as make up the terminology of popular science—"microscopical," "refrigerator," "binocular," and the like, and perhaps even make good guesses at such irregular formations as "phlegmatic" and "unique."

Such a test, of course, is a test of mere pronunciation; but, as a quick rough guide, it is surprisingly useful. Far more valuable, however, would be a test of intelligent reading—the child's ability to understand words, sentences, and paragraphs. The results would vary considerably with the general culture obtaining in the child's own home and social class. Terman's "vocabulary test" is a good test of general knowledge, and roughly measures the child's reading vocabulary. It is estimated that by the age of 11 the boy's reading vocabulary should contain between 6,000 and 7,000 words; by the age of 14, it should have increased to 9,000. For example, at 11 the boy should be able to explain quite briefly such words as "lecture," "treasury," "southern"; and at 14 such words as "coinage," "conscientious," "avarice"—words that lie well outside the vocabulary that he himself would use. At the older ages, however, the vocabulary becomes more or less specialized, according to instruction, interest, and the like: the fact that a boy can define a word like "charter" or "promontory" (words that appear in Terman's test) means not only that he is capable of understanding the idea conveyed, but also that he has met the word in books or lessons on history or geography.

For testing the child's understanding of consecutive matter—whether poetry or prose—the teacher may use the stories or more abstract passages set out in the handbooks for testing silent reading. He will find them of special value in the Senior School.

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Spelling

In spelling, a boy's capacity is usually about a year behind his reading. A boy of 11 should manage most regular words of three or four syllables, such as "improvement" or "vegetable," and the commoner words that contain simple catches like "beginning," "accident," and perhaps even "business" and "receive": "pigeon" and "disease" will perhaps be beyond him. But by the age of 14 he should be able to tackle words of a more literary type such as "treacherous," "virtuous," "decision." Slips will still appear in words like "disappoint" and "necessary"; but they should certainly be mastered before the boy leaves school.

Spelling, like reading aloud, is, of course, a mere mechanical acquirement; but there has been perhaps too great a tendency during the past ten or fifteen years to neglect mechanical accuracy in the effort after a broader and more liberal education. It is important to realize, however, that psychologically the two are by no means incompatible. The teacher should cultivate both. As a rule it appears that one teacher sets greatest store on mere precision and another on general culture: it is essential that each should receive its due place and proper emphasis.

Composition

It is in the higher subjects, such as involve composition, that this double aspect is of most importance. Owing not only to increasing ease of writing, but also to wider knowledge and greater facility in thinking, the amount that the child gets down on paper increases steadily throughout this period. On a familiar topic such as "School" a boy of 11 will write about 145 words in 30 minutes; by the age of 14 he will write quite half as much again, namely, about 220 words. Girls are usually more voluble with the pen, as with the tongue, and their essays are usually longer by about 30 words. One sign of increasing literary skill is the length of the sentence that the young child uses. At the age of 7, the typical sentence is just a plain simple statement containing but 6 or 7 words. Towards the age of 11 subordinated clauses appear from

time to time; and by the age of 14 the average sentence will run to 16 or 17 words.

But it is far more in the orderly arrangement of the essay as a whole than in the mere quantity of matter that the child's progress is most clearly displayed. At the beginning of the Junior School period, as every teacher knows, the child's composition is a bald list of unconnected remarks, almost as incoherent and disjointed as a page from a grocer's catalogue: each sentence starts a fresh topic, and there are almost as many subjects as there are clauses: the one co-ordinating conjunction is the little word "and." By the age of 11, however, some degree of logical sequence is discernible; several consecutive sentences will be found sustaining much the same idea, though there may be a tendency to revert inconsequently and irrelevantly to a point already done with: temporal conjunctions like "when," "as," and "while" are more freely used, and at times there may be conjunctions of contingency or cause, such as "if," "unless," "because."

After a year in the Senior School the child will begin to organize his thoughts according to a definite plan. He will subdivide his essay into sections; and separate themes will have separate paragraphs. Not until the age of 13, however, will the whole essay show a systematic structure from beginning to end, with a definite opening and a definite close. An introduction is not infrequent even at the earlier ages; but the child finds great difficulty in working up to a conclusion. To introduce, it would seem, is more easy than to perorate, the overture more natural than the finale. Most children do not formally finish; they simply break off.

Arithmetic

Arithmetic is the subject that causes the greatest mental strain, particularly in the years before puberty and most of all in adolescent girls. Much of it would be avoided if we realized that, with any given individual, it is not, as a rule, arithmetic as such that causes the worry, but some particular aspect or process. By means of psychological tests we can discover where precisely the weakness or the difficulty lies. The errors, and the sources of error, are too numerous

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To specify in detail: broadly it may be said that problem-work is the commoner trouble with girls and mechanical inaccuracy with boys. Change of method as the child passes from one school to another, or from this class to that, is another frequent cause of confusion. Or, again, some simple weakness in a fundamental process may affect all work in which it is involved. For example, a teacher recently complained that a boy could not do vulgar fractions with large denominators: a few tests showed that the trouble lay in finding the L.C.M.; L.C.M. caused difficulty because long division was inaccurate; long division showed a weakness in certain forms of short division; short division showed errors in subtraction; subtraction was weak chiefly because the child had never learnt to "borrow."

Standardized tests of arithmetic, therefore, devised by psychologists for psychological purposes, will often prove a profitable guide to the teacher. As regards the general norms to be achieved—these are a matter of smaller importance. In arithmetic the child's achievements naturally depend on the school curriculum. By the age of 11, he should certainly have mastered the four fundamental rules, not only in simple form, but also as applied to money, length, and weight. Probably, too, he will have learnt to work with vulgar fractions and just be beginning decimals. Under the old regime he usually went on to practice and aliquot parts, ratio and proportion, percentages and averages, areas, square root, stocks and shares, simple and compound interest, and finished up with improbable problems in rates: "A cistern can be filled by one tap in 7 minutes, by another in 12 minutes, and emptied by a third in 9 minutes. Some jackanapes turns on all three taps at once." (I give the child's view of the problem rather than the *ipsissima verba* of the test paper.) "How long will it take to fill the cistern?" Such examples are a defiance not only of psychology but also of common sense. Do not suppose, therefore, that the exercises that figure in the traditional arithmetical textbooks, arranged according to years or standards, are a trustworthy clue to the way in which the "mathematical faculties" develop.

the arithmetic in the higher classes.

tends to drift away from the actual type of computation the boy or girl will have to do in later everyday life. For the average pupil the arithmetic should be kept at a far more practical level. It should be learnt partly as a set of mechanical habits and partly as a branch of logical thinking. As puberty approaches it will be found that the child's work becomes less accurate. Although he reasons according to more ingenious formulæ, he forgets his tables, and makes careless slips in simple adding or subtracting. It is important that ease and exactitude in the fundamentals should be continuously maintained. Care should be taken, particularly in the case of girls, not to run the risks of worry or over-pressure by too much heavy drill, or by nagging the child in every lesson for lapses and trivial mistakes: anxiety over arithmetic, usually arising from these causes, is the commonest source of nervous breakdown at this stage. Nevertheless, a habit of inaccuracy acquired at puberty may become permanent; and hence a little regular drill is always advisable. The psychologist's best tip is to set the child sums that are *rather* difficult, not *very* difficult.

Where problem-work is weak, the teacher is apt to complain of the child's power of reasoning. But, as we have seen, there is no special faculty of reasoning that enables a child to penetrate a fresh kind of problem by sheer unaided genius. Problems should be reduced to special types; and the scheme of reasoning involved in each type should be explained and practised, much as the simpler rules are practised. On the theoretical side the boy should be introduced early to the notion of quantity in the abstract. It is a notion he is quite capable of appreciating. He should gradually come to realize that everything in the universe has its quantitative aspect, and is in some sense or other measurable. So much of our accurate thinking is nowadays of a mathematical nature that the child should learn not only to calculate but to reason mathematically. Remember that figures are not the only way of symbolizing quantity as an abstract aspect. Before the child's visualizing power begins to decay, familiarize him with the use of the diagram and graph. Do not imagine that capacity for understanding algebraic symbols develops

later than the capacity for understanding arithmetical symbols: use letters instead of numbers if the algebraic notation yields a simpler proof. Turn up the popular conundrums of a semi-mathematical type, those, for example, contained in *The Weekend Problem Book*: it is amazing to see how the simplest forms of mathematical reasoning are often beyond even an educated adult. Yet the child of 13 or 14 is quite capable of following and even of taking an interest in such problems. Draw freely upon every kind of mathematical recreation—particularly those involving concrete manipulations or a little home-made apparatus; and keep both methods and subjects well in touch with the up-to-date demands of domestic, commercial and civic problems, and of practical science as applied in the house or in the town. The fundamental ideas of statistics usually thought to be so abstruse—problems in probability, variation, correlation, and the like—are quite easy for the child of 12 or 13 to grasp; and, if cast in an entertaining form, will be found to arouse much enjoyment and enthusiasm. Modern problems of social and economic life turn so much upon statistical reasoning that every intelligent citizen should have a grasp of the underlying principles.

Individual Differences

So far I have described the mental development and the general educational progress of the average child throughout these years. The teacher from a prosperous school will probably say that child's attainments have been set too low: the teacher in the slums will undoubtedly think that they have been placed impossibly high. The explanation is that up to this point the all-important fact of individual difference has been ignored.

As the child grows older, his idiosyncrasies tend to become more and more marked; the divergences between one individual and another become more and more spaced out. A boy who is backward by one year at 5 will be backward by two years at 10, and by three years at 15; and the same holds good of those who are advanced or supernormal.

It is largely for this reason that modern

educationists have recommended the reorganization of the school population at the age of about 11. In the Infants' Department, individual differences are so small that, if necessary, children of the same age may be grouped together in one and the same class; in the Junior School the differences are so apparent that children of the same year need to be spread out over at least three classes or standards; in the Senior School the differences have increased so much that, if possible, different groups should be sent to different schools, or at any rate to different departments. Long before the age of 11, all the mentally defective should have been weeded out and transferred to Special Schools. By the age of 11, if not before, the dull and backward will need a definite curriculum and teaching-methods of their own: their work should be of a more concrete, manual, and practical type. The average child, however, is now capable of an education which relies more freely upon books; and the supernormal can advance at almost twice the pace of the borderline dullard, and, if allowed freedom for individual work (as, for example, under some modified form of the Dalton plan), will reach a far higher standard than has hitherto been attained.

The Value of Psychological Tests

When the child enters the Senior School, therefore, one of the first things that the teacher should do is to ascertain the innate capacity of each individual. Here intelligence tests will be found invaluable. At this age most children can do themselves justice in a written group test such as can be applied to all the pupils at once working together in class. For this purpose I am inclined to recommend the *Northumberland Tests, 1925 Series*. They consist of booklets for testing not only the child's inborn intelligence but also his attainments in the fundamental subjects—reading, English, and arithmetic. The dull, the backward, and the borderline defectives will generally require an additional test of an individual type. For them the most satisfactory scale is the Terman Revision of the Binet Tests. It is important, however, that the teacher should use the age-assignments that are suitable for this country. They will be found in

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an appendix to the *Report on Mental Deficiency*, issued by the Board of Education and the Board of Control.

For children whose schooling has been a little exceptional—those who have been absent for long periods owing to ill-health, those who have had nothing but private tuition at home, those whose circumstances have been somewhat abnormal, the gipsy child, the canal-boat child, the child who comes from an institution—for these some kind of performance test is usually needed to check the results of the ordinary verbal test. Those devised by Pintner or Paterson, and by Dreyer and Collins respectively will probably be found the most helpful. If individual tests for brighter children are required I am inclined to recommend those that depend mainly upon reasoning.

Group tests of educational attainments are sufficient for the purposes of a first general classification. For finer and more detailed estimates, however, individual tests are again required. Such tests are now available for nearly all the subjects of the elementary school curriculum; they have been most carefully standardized by application to hundreds of boys and girls; and tables of norms (or averages for each age) are supplied for the teacher's use. (See *Handbook of Tests for Use in Schools*.)

Organization of Classes

The adoption of such methods will enormously assist the teacher in organizing his classes. No educationist desires to see large classes towards the end of the school period, interests and aptitudes diverge so much that individual work becomes supremely important, and this is only possible when classes are small. At the same time, it must be remembered that a class of fifty that is fairly homogeneous is far easier to teach than a class of twenty-five where the children differ widely in capacities and in attainments. Here as elsewhere, therefore, the maxim should be—promote by achievements rather than by age, and by capacity rather than by achievements. This rule can be followed only if teachers base their classification of pupils on tests both of educational attainments and of intellectual capacity.

If possible the bright children and the dullard should be separated from the ordinary average mass. The classes for these exceptional cases should be somewhat smaller than those for the average pupil. Where it seems impossible or undesirable to segregate children according to their intellectual capacity, the teacher should still know who within his classroom are exceptionally quick or exceptionally slow. Often by dividing the class into separate sections—differently, it may be, for different subjects—the teacher will find it possible to give special



FIG. 3

Testing a Child's Speed of Reaction

attention to those who are backward while the rest of the class is going forward with written or individual work.

Towards puberty, special abilities and disabilities begin to emerge. One of the most striking is the difference between what may be called the practical, the literary, and the mathematical type of mind. It is often alleged that scientists and engineers, though able to think logically while using mathematical symbols, nevertheless become exceedingly confused when required to put their thinking in literary shape by means of consecutive sentences: this, however, is a knack that could be taught even to those who have no marked aptitude for literature, provided their intelligence is normal. On the other hand, as every teacher knows, there seem to be many, particularly towards puberty, who are not only bad calculators but seem to

suffer from a kind of emotional paralysis whenever they are faced with figures or quantities. The disability as a rule is emotional rather than intellectual; but it will probably be unwise to try too strenuously to overcome it. At the older ages, and in the higher branches of arithmetic, some kind of specialization is permissible. Again, there are a few children, in no way subnormal in general intelligence, who nevertheless appear subnormal in every school subject except the manual or the technical. For them a verbal curriculum—based chiefly on book-and-paper work, supplemented by oral instruction and oral responses—is very ill adapted. Opportunities should be arranged for allowing them to express themselves and educate themselves through concrete and practical work. One way of dealing with a case of special disability is to send the child to a lower class for the subject in which he is weak. If, for example, the timetable is synchronized throughout the department, it may be possible for the child who is exceptionally bad in arithmetic to attend another class for that subject alone. It is all-important that he should not be penalized, and kept back in every other subject, simply because he is slow in number.

The Training of Character

During the period of early adolescence, character rapidly develops. New instincts ripen; new emotions emerge. The child goes through a phase of instability; and the habits formed during this period, whether good or bad, are likely to be fixed for ever. Nervous troubles are frequent; disciplinary difficulties crop up in novel forms; delinquency may now make its first appearance.

At the same time it must be realized that puberty is no longer regarded as a sudden crisis—a bridge to be crossed in a few brief months.

There is no rapid leap from youth to manhood as was at one time supposed. Puberty is simply the culminating stage of the slow developmental processes that have been going steadily forward since the hour of birth. Hence, all through the period of the Senior School, the teacher should be preparing the child for the difficult transition physiological, psychological, social and moral that the child will have to make at about the age of 14. We no longer regard the function of the school as limited to the training of the intellect: the training of character is equally essential; and this must go continuously forward from one year to the next.

Character training consists essentially in the organization of innate feelings and impulses. It is useless to try to stamp out the child's primitive instincts: they must be civilized and tamed. Negative measures therefore will never be sufficient: to be content with reproaching or punishing the child when he is caught in wrong-doing may at times be more than useless. Positive, constructive efforts should always be employed. Wholesome outlets in the school and in the playground should be sought for every natural instinct of the normal boy and girl. Games, organized and unorganized, will not only provide a safety-valve, but help to practise the child in co-operation and self-control. High ideals of character, not forced upon him in special pious talks, but incidentally illustrated in the course of history, biography, literature, and the like, these will all help to consolidate and stabilize his sentiments. The older the boy or the girl becomes, the more important it will be to deal with him, so far as is practical, as an individual. Each child is unique; and general prescriptions are therefore impossible. The one thing essential is to try to understand the child with sympathy and insight; and then the line to be taken with him will become obvious and plain.

· CO-ORDINATION IN THE CURRICULUM ·

The Senior School and its Pupils

THIS is a practical work. Its aim is to give teachers practical advice, and so help them to face the facts of their work, neither belittling the large difficulties nor glossing over the small ones. The first great fact that we have to face is that the Senior School is neither a secondary nor a selective central school. Normally, the new Senior School brings together in a segregated community the children who have failed to pass an academic test which is designed to select from the Junior Schools the pupils best fitted to profit by some form of higher education in the academic sense. It is true that, owing to various causes, there may well be among the pupils in the Senior Schools a considerable variety of type, and that it would be fatal to progress to think of them as all alike, but, generally speaking, the Senior School may be presumed to house those pupils for whom a fixed academic training is unsuitable, and to whom the traditional academic criteria should not be made to apply. For, in spite of the Hadow Report, not all post-primary education is secondary education, unless we give to the term secondary education a meaning very different from that which it is usually considered to possess.

How, then, are we to differentiate these three types of schools, namely Secondary, Selective Central, and Senior? Children of 11 to 14 in Secondary Schools are passing through what might be called a stage of pre-matriculation training, that is to say, a period before the intensive preparation for a school-leaving certificate examination begins. Children of the same age group in selective central schools may be said to be passing through a period of education leading up to some specialized form of training, the object of which is frankly vocational. Now, the age group in the Senior School is something different. It is not safe to assume that most of these children will have any formal education beyond the normal school-leaving age. We must,

therefore, face the fact that this formative period of their lives becomes, much more directly than in the case of the other two classes of children to which we have referred, a preparation for citizenship itself. Our business with these young lives is so to equip them that they will have the means of going forward, by themselves after they leave school to take their part in the life, industrial, social, and political, of the community.

Practical Education

This envisages a form of practical education whose significance and potentialities it is worth the while of every Senior School teacher to examine. What is meant by practical education? In its narrowest sense it means training in handicrafts, and this must always form an important part of the Senior School curriculum. It has frequently been observed that the less bright children academically are by no means those who are best at handicraft, but, on the contrary, that the bright academic is often the bright craftsman. It may even be that certain backward children should be relieved of instruction in handicraft altogether. But these are no reasons why handicraft should not find a prominent place in the Senior School time-table. For the truth is that handicrafts form an education in themselves, as is proved by the fact that the craftsmen of an earlier and less literate generation were in truth educated men, though many of them could neither read nor write.

Moreover, handicraft, properly taught, will give children some sense of what of the glories of the past we have lost in the advance of a mechanical and standardized age. And, further, precisely because of this standardization in life and labour, training in handicraft will give these children the ability to occupy their leisure in pleasant and fruitful ways, which will almost certainly be denied them in their daily work. For man, as someone has recently said, is a "skill-hungry animal." It follows, then, that

practical work, in the handicraft room for boys, or domestic room for girls, and in the practical workroom for both, must loom larger in the programme of the Senior School than in that of any other school educating children of this age.

But it would be a grave mistake to suppose that practical education means nothing more than education in practical work, or that the only way in which the Senior School time-table is to be distinguished from others is merely by the allotment of extra time to practical subjects. Indeed, the extra time so devoted will be largely wasted if the advantages gained are not brought to bear on other subjects. Education in the Three R's and other subjects must go on, enriching the practical work and being enriched by it. Here is the broader sense in which the term practical education may be interpreted, as a practical outlook upon the whole curriculum, which in the Senior School can be made practical without ceasing to be liberal.

The Meaning and Purpose of Co-ordination

Among the guiding principles of a practical education in the Senior School we should certainly consider that of co-ordination. By this is meant not merely correlation, wherever possible, between the various subjects of the curriculum, but the securing of unity in the methods and objects of the whole work of the school. This is the business not only of the head teacher or the syllabus-maker, but of every teacher in the school. All the activities of the school have a broad moral, or civic, purpose, as well as a (narrower) mental object, and they are interrelated. What, in an epoch less lax than the present, was called deportment is a very good term to cover all that is meant by training in bearing, speech, and good manners, which may be compendiously called character. The co-ordination of these physical and moral purposes with the mental objects of our children's education should be regarded as the business of every teacher at all times, no matter what subject he or she may be engaged in. The humblest and the most ambitious parts of the school's programme belong to the same great purpose, and whether we are dealing with the

merest mechanism of composition, such as spelling and punctuation, or with, let us say, the development of a power of musical appreciation, we are confronted with the duty, first of satisfying ourselves that the work we are at has its uses as part of the whole, and then of seeing that it takes its appropriate place in the detailed working-out of the lessons.

Co-ordination, then, as a principle of teaching is justified on grounds of both truth and economy; for by its use we emphasize the unity and continuity of such knowledge as we impart, and we save time and energy in the imparting and acquisition of it. But, further than this, we shall hereby save our pupils from the physical fatigue which must arise from their being called upon to work beyond their strength, or in such a way as to ignore the proper harmony between mind and body; we shall save them from the mental distress which always arises from the acquisition of knowledge in isolated scraps bearing no relation to one another, or where gaps occur in the programme of lessons; and, finally, we shall save them from the boredom which goes with futile repetition.

These dangers lurk at every point in the teacher's work, and to avoid them he will do well to remember that there are four main lines of co-ordination, thus—

1. Co-ordination of the pupils' functions,
2. Co-ordination with the pupils' surroundings,
3. Co-ordination between Junior and Senior Schools,
4. Co-ordination of subjects in the Senior School curriculum.

Co-ordination of Functions

The co-ordination of the pupil's functions is an obvious need in any system of education and at any stage of the student's development, but this is especially true in the case of the pupils in the new Senior Schools, because of the formative period through which they are passing, and of the difficulty they must experience in learning, as compared with their more academic fellows. Here we have, let us not forget, not only a community, but groups within the community and individuals within those groups. Within each class, whether organized on an age or

attainment basis, but more clearly in the former case, we have a "diversity of creatures." Only some of the work is suited to the class as a whole, while other parts of it demand individual treatment. There is, lying between these two, however, a great bulk of matter for instruction in which the best unit of teaching is the set or section or group within the class.

It is particularly here that we should consider the importance of the co-ordination of the pupil's functions. We should endeavour to avoid calling upon the class as a whole to do anything for which it is not physically or mentally prepared. We should not, for example,

should be trained, and one specially suited to such subjects as history, as will be shown later in this work.

Lastly, there is the important question of individual work, not merely for its own sake, or because it is considered up to date, but because it is often called for as the means by which the teacher can ensure that each child is at a particular stage properly co-ordinating his functions. A constant record of each child's achievements should be kept, so that at every point the teacher will know his capabilities and potentialities for class, group, or individual purposes.



FIG. 1

Physical Training and Music. Boys and Girls of Segregated Departments Combined for Country Dancing

expect it to do complicated measurements for the purposes of handicraft when in its arithmetic lessons it has been given no hint of mensuration. We should not, again, ask it to go on for long stretches playing organized games, simply because they are games, if these tests of endurance have not been led up to in the physical training lessons. When, on the other hand, we find that some members of the class are going forward or falling back from the general body, then is the time to consider whether we are not setting up too rigid a common standard, and whether we should not split up the class into smaller units for purposes of various lines of study in the subject with which it is dealing. This method has the added advantage of economizing time and energy in carrying out inquiries by the children themselves, a practice in which all these children

As to the creation of machinery for the successful execution of these proposals, a great deal will depend upon the system of staff organization; whether, that is to say, class methods or specialist methods of teaching obtain. Specialization, where the conditions of the teaching staff permit it, is a desirable method, but it has its limitations, mental and moral. With regard to its mental limitations, there is always a danger of befogging the pupil's mind by the isolation of subjects or by the teacher's assuming that the pupil possesses knowledge in one branch of study for purposes of another, a danger illustrated by the following experiences. The boys of a certain class had been taught in a physics lesson the value of π . Later, in a mathematics lesson, the master, working out a sum on the blackboard, reached the answer, $\frac{2}{7}$. "What is that?" he asked. One bright boy said

" π ." "That can't be," said another, " π 's physics." In another case a teacher in a history lesson put before the class a complicated map showing the Roman roads in Ancient Britain, and later in the day the same class in a geography lesson was seen to know nothing of maps and map-reading when given an elementary lesson in the making of the plan of the room.

As to the moral limitations of the specialist system of teaching, they are best indicated by pointing out that the real unit of the Senior School is the class or form. However the "House" system may be developed, the house can never be anything more than a subsidiary unit for certain competitive or social purposes. Confined to this, the system has great advantages, but it would be idle to pretend that the house can replace the class as a moral unit in the Senior School. By the very nature of the working day, the house master or mistress cannot possibly be the effective daily guide of the members of the house, to whom they can look at all times for help. It follows, then, that, where the specialist system is carried to the point where a class does not know who its class teacher really is, then the moral cohesion of the group is endangered.

Both the mental and moral dangers of specialization, then, are to be overcome by securing that all teachers shall be in constant touch with one another, and that each teacher responsible for a class shall take that class in certain basic subjects.

The danger of isolation arises most acutely, as a rule, in the case of handicraft for boys and of domestic subjects for girls. It frequently happens that these subjects are taken at a centre some distance from the school. The most desirable plan, of course, is that under which the handicraft and domestic subjects teachers are definite members of the school staff, who spend some of their time at least in the ordinary work of the school. But where this is impracticable, every effort should be made by the head teacher to keep in touch with the centre and to look upon the teacher there as one of his or her assistants, at any rate while his or her own pupils are at the centre.

Co-ordination with the Pupils' Surroundings

Another practical consideration which should always be kept in mind in framing and executing schemes of work in the Senior School is the need for linking the pupils' knowledge with their surroundings. Nothing is more calculated to estrange the minds of these children than the sense that what they are learning is far from their experience and their needs, as they understand them. No opportunity should be lost, therefore, of drawing on their experience of local conditions, and of illustrating lessons by pictures of, and visits to, objects and institutions in the neighbourhood of the school. There are obvious ways in which this can be done in such subjects as nature study, science, history, and geography, which lend themselves to treatment by educational visits and school journeys. But the method can also be employed to some extent in others. In arithmetic, examples can be related to local conditions and so brought more closely within the pupils' experience. In composition, again, the neighbourhood can be readily used as the basis of selection of suitable subjects, while some at least of the children's reading should be from magazines and newspapers in which local events are recounted, or, failing that, events in localities where the conditions are similar to those found in the pupils' own neighbourhood.

The Junior and Senior Schools

Another necessary line of co-ordination is that between the Senior School and the Junior Schools which are contributory to it. For, while it is true that many of the children will pass from the Junior School to other places than the Senior School, it is an incontrovertible fact that the bulk of them will pass to the Senior School. It is, therefore, incumbent upon teachers in Senior Schools to know something of what goes on in Junior Schools, and upon those in Junior Schools to make themselves acquainted with the work of the Senior Schools. The Junior Schools, no doubt, have a life and purposes of their own, but among those purposes is certainly the preparation for later education,

whatever form it may be destined to take. The problems of the Senior School are large and multifarious enough, without being increased by lack of certain machinery of co-ordination which it is simple enough to devise and operate. There are bound to be differences among the

certain methods, particularly in the Three R's, which should be co-ordinated. Agreement should be reached, for example, as to the methods to be used in arithmetic, so that the Senior School may go straight forward on the same lines with all pupils, from whichever



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FIG. 2

Co-ordination with Surroundings. A School Journey Party in a Hostel in the Isle of Wight

Junior Schools contributory to the same Senior School, and for this reason it is necessary to think out ways by which the disintegrating effects of these differences on the working life of the Senior School may be reduced to a minimum.

It is not suggested that similar syllabuses should be used in the Junior Schools contributory to the same Senior School. But there are

Junior School they come. Again, in English such questions as whether any knowledge of formal grammar is to be expected from the seniors just arrived from the Junior School, and whether cursive writing is to be introduced, and if so, at what stage, should be decided in consultation.

The machinery for this co-ordination is joint conferences, not only between the head teachers

of the schools of the group, but also between the assistants. Also visits by teachers should be interchanged between the various schools from time to time. Time spent in this way will be of the greatest profit, and, if certain hours of formal teaching have to be sacrificed in order that such meetings may be held, the compensating advantages will constitute a gain out of all proportion to this apparent loss.

Co-ordination in the Senior School

In the Senior School itself, to keep the principles of co-ordination constantly in mind is a vital need. The head teacher having co-ordinated the standard of lessons in the various subjects, it is the business of all teachers to watch that this co-ordination is maintained in practice. Schemes of work throughout the school should be in the hands of every individual teacher, so that he or she may know what precedes and what follows the work in his own class, and (if the teacher is a specialist) what stage has been reached in other subjects by the class in question. Where class methods exist the danger of isolation is not so great as in the case of specialization, but even so it is vital that the work of one class should be in touch with that of the others. Under a specialist system there is an added danger; namely, that the same group of children may suffer from the assumption of a teacher of one subject that they have learned in another things which, in fact, have not been dealt with by the specialist in that other subject, a danger to be avoided at all costs.

The Three R's

It will be generally admitted that the basic equipment of the citizen lies in the Three R's; for every citizen should be at least able to read a public notice, write a letter, and work out an account. The Three R's, therefore, must remain the bases of a practical education for citizenship. Few will dispute the statement that we cannot do too much of them in the Senior School, but no one would therefore assert that we should do nothing else. Nevertheless, when we have decided upon the amount of time we

may fairly allot to reading, writing, and arithmetic, there still remains a large field of subjects in which they are constantly cropping up. This is where co-ordination comes in again.

First, let the teacher in the Senior School never forget that, whatever subject or subjects he may be responsible for, he can never escape his share of responsibility for these. Reading being the basis of the pupil's vocabulary, no teacher should use a word, either in speaking or writing, which may be outside his pupils' range, without satisfying himself that its meaning is clear. Thus a word used, say, in a science lesson or in a lesson on the history of art, which a child has not come across in his reading, must be explained before proceeding with the lesson. Spelling, definition, and the use of dictionaries belong to all subjects, even such a one as handicraft, for which there should be a reference library that the children should be encouraged to use. It is idle for the teacher to complain that he cannot cover his syllabus if he spends time in such a way, or that it is somebody else's business to look after this side of the child's equipment. The answer to such complaints is, first, that it is in any case futile merely to hope that comprehension is forthcoming without proving it beyond all doubt, and, secondly, that the completion of the syllabus is less important than the pupil's understanding of such of it as can be covered in the time, subject to these provisos.

Similarly with writing. Notes, whether written by the teacher on the blackboard or by the pupil in his notebook, must be within the pupil's comprehension. Satisfaction felt that such and such a part of the syllabus has been completed is the merest complacency if the teacher has not made sure that the stage reached in the subject has been consistent in its steps with the child's knowledge in any other branch of learning involved in the acquisition of the new matter.

Arithmetic is constantly brought into lessons in other subjects, such as science, and it is highly important that we should in these other subjects keep within the arithmetical range of the pupils, according to the standard reached in the arithmetic lessons. On the other hand, arithmetic should always be practical in its bearings, and

every opportunity should be seized to apply rules learned in the arithmetic lessons in others, and care taken that no demand is made upon the pupil, already heavily burdened with the acquisition of new ideas, which will lead to, at best, mental confusion, and at worst, mental distress. For example, the use of the metric system in a science lesson should not precede its mastery in the arithmetic lesson, or, if it does so precede it, time should be allowed for explanation in the original organization of the scheme of science work.

Reading and Expression

The business of co-ordination, however, does not confine itself to a few *caveats* which are purely negative. It is the foundation upon which the whole of the work of the school should be positively built up. Taking the great mass of school work which may be thought of broadly under the general heading of English, we are led to a consideration of its parts. This subject is at the root of all a child's understanding and expression. In whatever other modes of expression—handicraft, art, rhythmic movements, or what not—we may hope to train Senior School children, their equipment will not suffice if we fail in this basic problem of helping them to express themselves in their mother tongue. It would appear that we have hardly begun to think of this problem in its correct terms. It is, at least, safe to say that we dare leave nothing in this subject to the light of nature. The difficulty that the average school child experiences in tackling its mother tongue is comparable to that which its teacher experiences, say, in learning French. As the pupil comes across English in school it is in effect a foreign language and the teacher should never forget this. Spelling, dictation, composition, grammar, literature—all these are outside the out-of-school exercise of the child's mother tongue. Not only have we to teach the child these things, but we have at the same time to fight and triumph over the contrary influences outside the school, in the street and often in the home. But let us not say, as some in desperation have been persuaded to say, that these contrary influences are unconquerable. For if, during the next decade,

every teacher, no matter what he is teaching, should resolve to conquer them, we should at length produce a generation in whose members good expression would have become second nature.

Speech Training in all Subjects

Let us remember, then, that English belongs to every subject in the curriculum. Expression, whether written or oral, is a matter of co-ordination, in every branch. There is, no doubt, a highly specialized form of speech training, and it is possible to argue that the definite work of speech training belongs to the expert. If any Senior School staff has such an expert, well and good, and, in any case, there should be definite lessons in this subject. But the specialist can only be made responsible for the scientific bases of the subject. For the rest, it is a job for all teachers of all subjects at all times. Oral work is the great weakness in schools of all types in this country, and it should everywhere be strengthened.

The Senior School pupil, especially, requires exercise of his mouth and throat muscles (whose lack of resiliency is largely the cause of bad speech) quite as much as of the muscles of the rest of his body, which he gets in physical training lessons and games. But, just as we should not consider it beyond the province of any teacher to point out that a child was sitting badly, or walking awkwardly, so we should at all times correct slipshod speech, and so drive home the lessons taught in the speech-training periods. Nor should this be confined to such lessons as reading and recitation; oral expression is just as vital in other branches, precisely because it is often considered that in these it does not matter.

Literature and Composition

The essential co-ordination between literature and composition is often overlooked, so much so, indeed, that in some schools the specialist system is carried so far as to isolate literature in the hands of a specialist teacher. A peculiar danger lurks in this separation; for, after all, what is the purpose of studying literature? Surely one

at least of its purposes is to put before the pupil models of the finest expression of which our language is capable. Conversely, the purpose of training in composition, both oral and written, is to help the pupil to reach up to those models. And lying between these two is the technique of analysis of the one and synthesis in the other. Call this technique grammar, or what you will. Whether formal grammar is taught or not, there must be some machinery which the pupil must learn to use for the purpose of examining by analysis the glories of perfect expression, and of

forget in our teaching that poetry and music are one, and that this may be driven home to the most backward children. What you can sing is poetry. What you cannot sing is prose. That is a passable definition of the two. Moreover, many faults of speech can be corrected through singing, and many a poor speaker is inspired and encouraged through song:

Furthermore, physical training may be regarded in its rhythmic sense as a branch of music. No physical training is satisfactory if it confines itself entirely to mere exercises and



FIG. 3

*The Co-ordination of Music, Poetry, and Physical Education :
Rhythmic Training in a Senior Girls' School*

approaching by synthesis the results of this analysis in his own expression.

Poetry, Music, and Physical Training

Arising out of a discussion of the co-ordination of literature and composition, with grammar bridging the gulf, comes the question of poetry. But not only is poetry a part of literature: it belongs also to music. One has only to recall the two words "lyre" and "muse," and to think of their derivatives, "lyric" and "music," to fix the connection in the mind. Let us never

games. Rhythmic forms of physical movement, such as dancing, properly accompanied, should form an integral part of the physical training and music programmes, for both boys and girls, and it would be a good thing if segregated departments were encouraged to mix for this purpose.

History, Geography, and Civics

History and geography have long been recognized as subjects for co-ordination. What is usually called correlation between these subjects may easily be carried too far, to the detriment of both. After all, there are only

certain historical phenomena that are to be attributed to geographical causes, and *vice versa*. Teachers should avoid the danger of reducing the history syllabus in this way to a mere study, for example, of the history of exploration, or the geography syllabus, on the other hand, to its human elements alone, thus neglecting its scientific side. In short, correlation in this sense is to be encouraged, but not strained.

True co-ordination means, rather, that the

example, a class studying the geography of Switzerland will be greatly helped by some knowledge of the story of the rise of the Swiss Republic. It is for the syllabus-maker to bring these things together in the working-out of his plans, and for the teacher or teachers to watch that the parallelism is not lost sight of in the course of the year.

History and geography together should form the basis of civics teaching, and, in fact, civics



FIG. 4

Co-ordination : Pupils' Reference Library in a New Senior Girls' School

teacher in the history lesson should not assume that his pupils possess geographical knowledge which is unwarranted by the state of their learning in the other subject. For instance, in the history lessons the use of maps is often not as common an illustrative aid to study as it should be. Yet the maps used should bear some relation to parallel geographical study. A class studying, for example, the eighteenth century conflict in America of Britain and France should not be seeing a map of North America for the first time in this connection. Again, for

should not be taken at all as an independent subject in Senior Schools, as it is not suitable for children of this age and type. Any programme of civics teaching should, therefore, arise naturally out of the schemes of work in history and geography, and, even if a separate course is undertaken for those pupils who stay beyond the statutory period, the topics dealt with should still recapitulate and enlarge upon, in this special aspect, the previous work in these subjects, or at least should not assume a background not covered in the earlier courses.

Literature, History, and Scripture

There are yet further lines of co-ordination, which teachers should note, between history and other subjects. History is, in at least one of its aspects, a part of literature, and no opportunity should be lost either of showing the historical setting of the literature studied, or of using

complain that we are here assuming ideal conditions for co-ordination. At all events, where the period of such a poem has not already been studied by the class, the English teacher must not fail to regard a study of the historical background as his legitimate province.

Scripture has both literary and historical relationships which should not be overlooked.



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FIG. 5

An Old Science Laboratory

some examples of historical writing for literary purposes. Again here co-ordination means that confusion of epochs should be, as far as possible, avoided. Indeed, one might almost go so far as to say, for example, that a narrative poem dealing with some historical event should not appear in the literature syllabus of a term or year unless the period in which it is set is being or has been studied, though it is by no means intended hereby to restrict the freedom of the English teacher, who might, perhaps,

All three subjects are enriched (and certainly scripture loses none of its moral value, since it is thus made more comprehensible to the child mind) by co-ordinating them wherever possible. The Authorized Version of the Bible is the supreme example of seventeenth century prose, and is as good a literary model as is to be found. The Old Testament contains our only full record of the life of a pastoral people, and the New Testament recounts large and important aspects of classical history.

History, Art, Crafts, and Science

We need hardly emphasize the connection between art and crafts. Art, in the sense of drawing and painting, is a form of handwork, or manual expression, and the closest contact should be maintained between the teacher of drawing and the handicraft instructor, as well as between these and those responsible for other crafts, such as needlework, weaving, pottery, and book-binding. In the larger sense, of

As to history and crafts, there is here a true and a false line of correlation. Schemes of correlation in which lessons are taken up with the making of such things as Norman castles are to be deprecated; for these exercises constitute neither true history nor true craftwork. We do not wish to imply by this stricture that the art and craft lessons should not be used, wherever possible, for the making of models, such as dress and armour, suitable for historical illustration, or that the history room should not be



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FIG. 6

Modern Practical Workroom

course, art is something more than these, and here appreciation includes the study not only of good pictures but also of architecture and music. In this connection history can be made to play an important part, especially in the form of biography. The lives of great poets, painters, architects, musicians, and even craftsmen should be brought into the scheme of study, and their anniversaries, centenaries, and so on may be made the occasion of celebrations, with examples of their art as a background.

furnished with the aid of the craft room. But let us not call it correlation. The true line of correlation between history and crafts is to be found in the history of crafts. Pottery, weaving, book-binding, and so on, should wherever possible be done in association with lessons in history which explain the origin, rise, and decline of these crafts. The history of crafts, in fact, forms one whole aspect of social, industrial and economic history, and the syllabuses in each branch should always be made with an eye to

this association, and the connection as far as possible kept up throughout the course.

The same is true of science, which is, in a sense, the study of the latter-day development of crafts. It is the story of man's conquest of nature and of his mechanical progress. This, it is clear, is one important aspect of the history of civilization, and the history syllabus should bear its proper relation to the scheme of science lessons. In this way each subject will be helped and the pupil's mind clarified in connection with matters which in isolation can be made very difficult for a child to comprehend.

Handicraft, Domestic Subjects, and Science

Lastly we come, under this heading, to the association between the various elements of practical work. Science, in its different aspects, is in a sense the beginning and end of practical work, and the science courses in both boys' and girls' schools should be framed with a proper sense of what these children are capable of understanding in a scientific way, and of the practical uses to which their knowledge, when it is gained, is likely to be put. Throughout, the science work should be severely practical and kept in the closest touch with handicraft in the case of boys, and with domestic subjects in the case of girls. In the science syllabus anything in the nature of academic physics and chemistry should be avoided. For boys science should be kept in close relationship with the workshop. The science room should, in fact, be a workshop, in which working models are made to illustrate the lessons of science. Whatever method of science teaching is adopted, it should have what may be called everyday aspects. Topics which explain the scientific facts of modern life should be selected, and practical work should take the form of illustrating these. Again here, boys should not be expected to do things which they would not be asked to do in the practical work-room.

As to domestic subjects, these should be closely associated with the science teaching to girls. Hygiene and the chemistry of foods should proceed by equal steps with the work done in the domestic room, preferably under

the housecraft teacher, or, if this is impossible, the teachers concerned should have frequent consultations, not only for the purpose of unifying schemes of work but also in order to ensure that the harmony thus begun is maintained throughout the course.

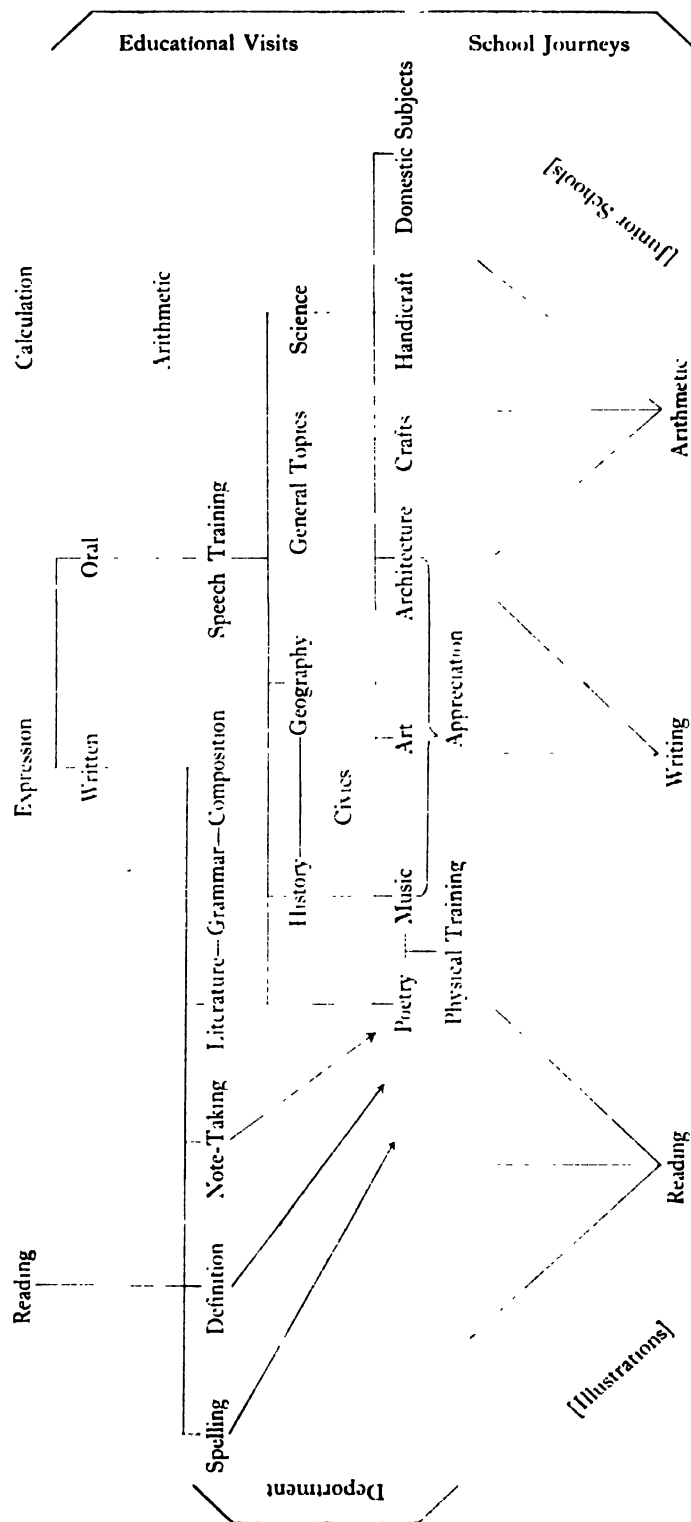
Pictorial Illustration

Finally, as an element in the compound of all subjects and as a link between them, comes illustration. There are few subjects which are not made more comprehensible to children by means of pictorial aids, and in the case of some subjects, particularly history and geography, such aids are quite indispensable. Here, more than anywhere else, co-ordination is required, to ensure the proper distribution and use of such illustrations as are available in the school.

There are four main kinds of pictures, charts, and diagrams: namely, those that find a permanent place on the walls of rooms, the large movable type, the small hand type, and book illustrations. The permanent wall type of picture or chart should be used on all possible occasions, and if they are found to be unsuitable or inappropriate to the class or classes using the room they should be exchanged for others from other rooms. Nothing is more depressing to both inhabitants and visitors of a room than the sight of old, obsolete, and meaningless pictures, and there seems no good reason why any such mural decoration should mar the enjoyment of school life on the part of the pupils in the new Senior Schools. The large movable pictures, charts, and diagrams present a real difficulty, and require considerable thought, imagination, and skill in their storage and use. Every Senior School should have some sort of central store, where pictures in all subjects should be catalogued and indexed, and to which every teacher should have access. The system should allow for cross-reference where suitable and helpful; for there are many such pictures which can be used in more subjects than one, and this requires a good deal of co-ordination. At all events, every teacher should determine to use these pictures on all possible occasions.

In the case of the small hand type of picture, no source of possible supply should be neglected.

TABLE OF CO-ORDINATION



The chief source is to be found among the children themselves, who should be encouraged to bring newspaper cuttings, cigarette pictures, and the like, and to catalogue and index them in folios. When they are thus brought together in collections they should be made available for interchange between class and class. Book illustrations have meaning or not, according, first, as to whether they are good illustrations, and, secondly, as to whether they are used. To ensure reasonably good book illustrations let all head teachers and teachers who play any part in requisitioning resolve that henceforth no badly illustrated book shall be allowed in the school. Given good illustrations, it is only necessary for the teacher to see that his pupils make the fullest use of them and study them with care and understanding.

In this connection co-ordination comes in again through the teacher of drawing, who should regard it as his duty to keep in close touch with teachers of all subjects, not only in making his plans but also in working them out from day to day. In this way he will enlarge his own range of choice of suitable subjects, keep his pupils alert, and enrich many other subjects in the curriculum.

The lantern, epidiascope and cinema belong to all subjects in common, and their use should be thoroughly organized with a proper sense of co-ordination among the subjects on which they help to throw light. The promiscuous use of these aids destroys their value. They must be organized and graduated, and used at the right time in relation to the lessons they are intended to assist. So far as the lantern and, to some extent, the epidiascope are concerned, much has been achieved in this direction in recent years. The same cannot be said of the cinema, but, perhaps, in the not too distant future it will have developed as an instrument of education to the stage in which a properly graduated supply of suitable films may be made available for Senior Schools. In that case it is to be hoped that the Senior Schools in their turn will have meanwhile evolved in such a way as to justify the expenditure which would be incurred in making such a supply effective and universal.

Summary

We have attempted in this section to emphasize the essential unity of the work of the Senior School, and to indicate the practical ways in which this unity may be kept in view. It has been possible to do this only in the most cursory way. If the points of co-ordination indicated here are to have any force, it will be necessary for the teacher to keep them in mind as he studies the various sections dealing with particular subjects. In this connection the special attention of the reader is drawn to the Table of Co-ordination on the previous page and to the appended summary of these observations. Frequent reference to these should assist teachers to gain a fuller understanding of the special sections and to knit the whole together.

(A) LINES OF CO-ORDINATION

1. Co-ordination of the pupil's functions.
2. Co-ordination with the pupils' surroundings.
3. Co-ordination between Junior Schools contributory to the same Senior School, and between the Junior Schools and the common Senior School.
4. Co-ordination of the subjects in the Senior School curriculum

(B) CO-ORDINATION BETWEEN SUBJECTS

1. Reading, silent and aloud
Expression, written and oral } arise in all subjects.
2. Spelling
Definition } to be observed in all subjects.
Note-taking }
3. Speech Training } common to all subjects.
4. Literature } bridged by Grammar, formal or
Composition } otherwise.
5. Poetry } and Physical Training in its rhythmic
Music } forms.
6. History
Geography } the basis of Civics.
7. Literature } Scripture having aspects of both the
History } others.
Scripture }
8. History
Art } properly correlated with History as the
Crafts } common denominator.
Science }
9. Handicraft
Domestic Subjects } according to whether boys or
Science } girls.

CLASSIFICATION AND DISTRIBUTION OF PUPILS

IT is now generally recognized that at about the age of 11 years a change takes place in the development and outlook of children. At this age they go either to the Secondary School, the selective Central School, or to the new Modern or Senior School. Experience has already proved the advantage of a changed treatment at the equally critical age of 7 years.

Education authorities have seen that 11 years is a specially critical age. In the past they made some provision for such children, but only for those who were academically brilliant enough to gain admission to Secondary or Central Schools. They now, however, realize that, although the vast majority of children over 11 are not academically promising, they should still receive the advantages of a changed environment and a different treatment. The new Senior School is intended to fill this gap.

The Spirit of the School

Since the admissions to the Senior School consist of those pupils who have been unable to qualify for entrance to a Secondary or Central School, there is some danger that the new school will be regarded as the place for failures. Every effort, therefore, must be made to overcome this handicap, for a sense of inferiority will hamper development and cripple the efforts of the best teachers in the Senior Schools. Emphasis should be laid on the fact that the Senior School is not inferior to the Secondary and Central Schools, but merely a different completion of the normal school life, its difference consisting not only in a different choice of subjects, but also (and chiefly) in the method of approach to the selected studies. So long as use is made of contacts with everyday life, interest is maintained. There is a consequent increase of effort and desire to learn, which soon wipes out all sense of past defeat, and clears the ground for steady advance in a well-organized Senior School. Since contacts with everyday life are so important, the

work of Senior School pupils should¹ consist of realities. Even the most academic of studies can be made quite real and therefore of interest to Senior School children, if a correct method of approach is used. For this reason, practical work in its widest sense is of the greatest importance, not only as a training for hand and eye, but as a proof that certain academic details must be mastered before realities can be studied with any success.

Length of School Life

Unfortunately, the course in the Senior Schools now terminates at the age of 14 plus, and so the organization must provide for either three yearly courses or for six half-yearly courses. With so short a life, the classification should be such that no pupil is carried beyond his capacity, and none allowed to languish for want of fresh material. Curricula must be devised and organization planned with this important matter well in mind. Whether the course is planned in yearly or in half-yearly sections, the number of classes in each age group will vary according to the incidence of the birth rate. The problem of classification, therefore, is different for each school and also variable from year to year.

Organization of Classes

It is a common practice, and certainly a reasonable one, to grade each age group so that a slow and a fast side in the school are created. Such a classification allows a wider and deeper syllabus for the brighter pupils, and avoids the dangers of lagging or of forcing, but it almost certainly perpetuates a sense of inferiority, more serious than that with which the Senior School life may threaten to begin.

The "backward" stigma is partly avoided by making the *A* and *B* (or other distinguishing signs) variable, *A* being the brighter class in one year and the more backward one of another age group.

Six-monthly classes have been found very successful where it is possible to organize them, but the syllabus must be such that those who do not pass up at the end of six months (the more backward children) are not merely taken again over the same ground. In, for instance, the history and geography syllabuses in this Work will be found excellent suggestions for working out alternative schemes which ensure that, though similar ground is covered, fresh ideas are introduced to the pupils remaining for the second six months in the one class.

A "Remove," or as it is sometimes called in America "Hospital," class is often organized at the bottom of the school for the particularly backward pupils. Care must be taken, however, to see that these pupils do not remain in that class, but receive special treatment (see "The Backward Child," page 73) to bring them up to the level of their fellows in the essential "Three R's." They must then pass out of the "Hospital" class and work with their contemporaries as soon as possible.

Cross classification, especially for arithmetic, is another means of avoiding the hampering of the brighter and bewilderment of the duller pupils.

Cross Classification

It has been found that the subject of arithmetic is the most troublesome in the classifying of Senior pupils. Although it is desirable that all pupils should proceed to the end of the three years' course, some have the greatest difficulty in keeping pace with the work in arithmetic. This is often due to a weakness in the groundwork, which may be attributed to slowness of mathematical development or loss of instruction in the earliest stages. Obviously it would be a poor organization which kept such a pupil in a class suited to his mathematical ability. With a cross classification for arithmetic throughout the school, this danger is avoided and the pupil progresses according to his general abilities and interests, while at the same time, he is enabled to reach the highest standard in arithmetic of which he is capable.

Specialization is one of the chief means of producing freshness in the change from the

Junior School to the Senior School, but care must be taken to keep it within reasonable bounds. Over-specialization is a great danger, for it is quite possible to lose the invaluable influence of a class teacher without gaining the better teaching which is expected from a specialist. The kind and the amount of specialization depend on the capabilities of the staff and on the equipment of the school. Since much of the value of specialization is lost unless special rooms are devoted to special subjects, it follows that some movement is unavoidable. But correct atmosphere and effective equipment compensate for any well conducted movement and its consequent delay.

It should be possible, however, to arrange the re-classification for arithmetic, to which reference has been made, for specialization can only be justified if it improves the teaching of a subject or subjects without entailing losses in other directions.

How to Classify

Since it is desirable that all the pupils should complete the school course, no separate must be taken of mathematical and in the abilities. The usual age grouping can be maintained in most cases, if a judicious use is made of the cross classification in arithmetic. To this end, arithmetic lessons must be given at the same time in at least the first and second year classes, and this subject might well be taken simultaneously throughout the school.

Equality of Parallel Classes

Although there will be differences of mental calibre in the various parallel classes, which are formed in age groups, it is unwise to accentuate these differences by deliberate grading. Nothing is more disheartening to both teacher and pupils—and Senior School pupils need every encouragement—than a whole class composed of incompetents. Rather, if possible, provide a syllabus, sufficient for a good six months' course, and hurry through it in time for half-yearly promotions. This is easily arranged where there are half-yearly admissions from Junior Schools, but where these are annual it is sometimes possible to arrange for the promotion of the

"Remove," or "Hospital," class at the end of six months, to facilitate the general upward movement at this time.

Then the brighter members can proceed to a higher class, while the others remain behind to assimilate the work with a fresh batch of class mates. Such an arrangement has the advantage

The Possibility of an Advanced Class

It will be noticed that such a classification results in a quick movement through the school by those pupils who are capable. This is most desirable, for it becomes possible to arrange for a supplementary class. With a nucleus of these

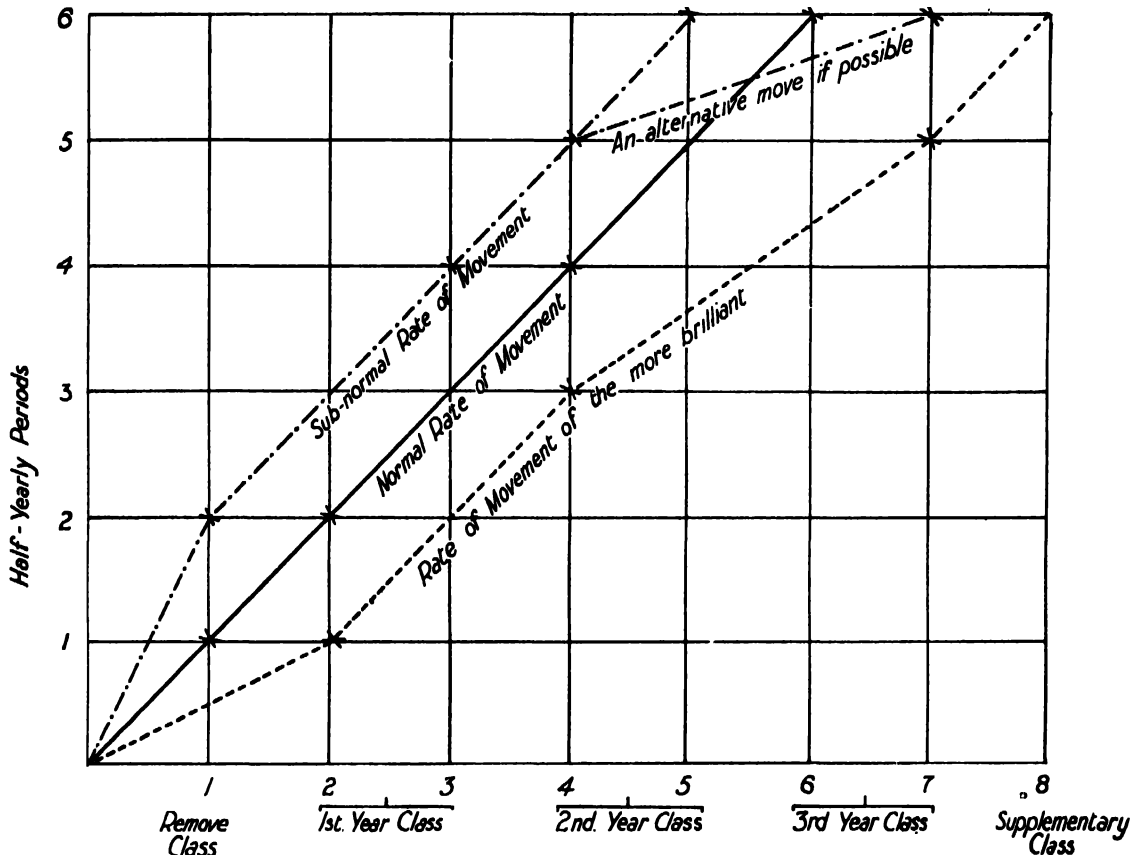


FIG. 1

Graph showing 3 typical Movements in an 8-class Senior School

of a "slow and fast side" organization without endangering the unity of the school, through the development of a sense of inferiority on the one side and of an equally undesirable superiority on the other. Those who can manage the course in the short time have fresh fields to conquer immediately. They are then in competition with those who have already attempted the course and consequently have little opportunity of becoming over-confident.

brighter under-fourteen children, every inducement is presented to persuade over-fourteen pupils to remain at school for at least another six months. In this way, we may, to a small extent, counter-balance the regrettable loss of a real fourth year in the Senior Schools.

House Classification.

With modifications to suit each type of school, the House System has become a permanent

feature of the Public Elementary Schools. Its value to the Senior Schools is greater than it was to the older organization of Elementary Schools, for the shorter age group tends to make the houses more homogeneous and therefore more effective. Properly worked, with a good balance of points between academic work, practical work, attendance, and sport, the House

In planning a House System, future developments with regard to numbers must be considered. Four houses are sufficient to give the necessary competition without undue complication of records. But about eighty members in each house is the limit of usefulness, and any further growth seems impossible without the formation of a new house. A new house, however,



FIG. 2

Dramatic Work—The Production of Julius Caesar

System is a continual spur to all concerned. Regular House Meetings are certainly essential, if the best results are to be obtained. This system must not be confused with the Team System, in which the classifications are confined to individual classes and are of a temporary nature. Divisions into houses are for the whole of the school life. New entrants are placed where the vacancies occur, and brothers should join the same house. It is a sure sign that the right spirit has come if a new pupil seeks entrance eagerly into a certain house because his brother has belonged to it.

would become extinct every three years and then consist of entirely new material. A better plan of extension, most suitable for large Senior Schools, is that of dividing each house—conceivably 120 to 150 strong—into “craftsmen” and “apprentices.” The terms appeal to the temperament of Senior School boys, especially as an apprentice must prove his worth before he is promoted to be a craftsman. This in itself strengthens the house spirit and adds an internal stimulus of competition. No doubt equally suitable terms may be found for girls. If nothing better is suggested “learners,” or

"apprentices," might in due course become fully fledged "members."

The Basic Position of English and Arithmetic

As a non-selective Senior School consists of those who have failed to reach a fairly high standard in English and arithmetic, it follows that these two subjects, with all their ramifications,

by the natural growth in the new environment, irregular attendance and indifference are likely to improve with a less academic approach, but ill-health and sub-normal intellects will always remain the problems of the Senior School.

The Realities of English and Arithmetic

English and arithmetic, therefore, must be

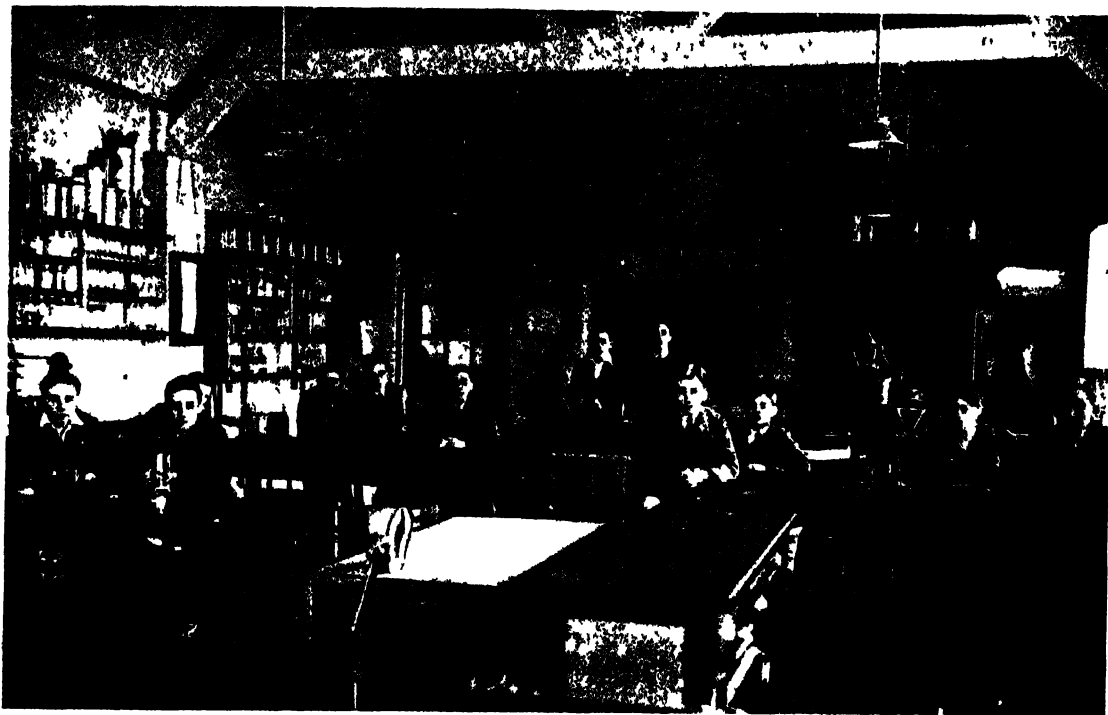


FIG. 3
Group Work in Science

will absorb a great deal of time. The failure of these pupils may be due to one or more of the following causes—

- (a) Late development.
- (b) Irregular attendance for various reasons.
- (c) Indifferent health.
- (d) Apathy.
- (e) Mental incapacity.

A distribution of the subjects of English and arithmetic should be made, in order to correct these previous hindrances to success. The handicap of late development is removed quickly

tackled on fresh lines. These subjects must be made as unacademic as possible, and shown as real practical subjects of prime necessity in this working world. For, without an inducement to a strong interest in these fundamental subjects, the Senior Schools cannot fill the gap in post-primary education, for which they are intended. Legible writing with correct spelling, good sentences and clear speaking and reading are the outward signs of a well trained and orderly mind. Similarly, accuracy in ordinary calculations and ability to measure are only the usual

accomplishments, which all must possess before they can proceed to the real joys of learning

To this end, continual attention should be drawn to the importance of these basic subjects, and in the first year a larger proportion of the time-table may be devoted to them. With an approach by way of realities and practical applications, interest will be maintained, a good groundwork will be secured and the success in the second and third years will be assured

Co-ordination without Over-specialization

Throughout the school, especially if the teaching is largely in the hands of specialists, we must avoid the possible danger of over-specialization, by which the school becomes a number of watertight compartments arranged according to subjects, the relative importance of each being a reflection of the personality or enthusiasm of its teacher. Of necessity, a three years' course demands a tightly packed time-table, and this can be arranged only by a close correlation between the various subjects. In every subject taken in the Senior School opportunities should be made to support the teaching of English or arithmetic, or develop the co-ordination of hand and eye. Every teacher, whether working as a specialist or as a class teacher, is a teacher of English. History, geography, and science are certainly other forms of English, the material is different from that used in a pure English lesson, but the reading for information and the writing of notes are practical exercises in English, which should be used to advantage. Dramatic reading, dramatics and verse speaking are the more concrete aspects of literature, the importance of which cannot be rated too highly. With the interest induced by such treatment of literature, reading for its own sake as a cultural and imaginative stimulus as well as for the joy it gives will often follow naturally.

Similarly arithmetic surely embraces science, geometry, and technical drawing, simple surveying and everyday mensuration. These are the realities of arithmetic which should be used to the fullest extent in support of this difficult and rather academic basic subject. In this way the

	FIRST YEAR							SECOND YEAR							THIRD YEAR						
	M	T	W	Th	F	S	Total	M	T	W	Th	F	S	Total	M	T	W	Th	F	S	Total
English	50	30	90	70	100		300	90	70	20	60	90		330	120			60			240
Needlework or Technical Drawing			60	60	50		170							70				70			70
Arithmetic	90						90		60	60	60			240	60		50	50			160
Art and Handwork														60							60
Science														70			70				130
Hygiene	30						30	70						140	30						60
Geography														80			60	30			90
History	80						80	80						160							80
Music	30		35				65	35	40					75	40						80
Handicraft or Domestic Work		130					130			130				260			150				150
Physical Training*			30	30	30		90		30	30				90				30			90
Religious Instruction	15	20	10	20	20		65	10	20	20	10			60	10		10	20	15		155
Recreation	25	25	25	25	25		125	25	25	25	25			100	25		10	25	25		125
Registration	10	10	10	10	10		50	10	10	10	10			40	10		10	10	10		50
Optional to Teacher					30		30							30							30
TOTALS IN MINUTES	330	330	330	330	330		1650	330	330	330	330			1650	330	330	330	330	330		1650

* Games taken as an outside activity

FIG 4
A Typical Time-table Analysis

subjects of an ideal curriculum for the Senior School blend together, and form a single unity, which can be appreciated by the non-academic mind of the average pupil.

With regard to practical work in its narrowest sense, we must make sure that such work is really worth the time that it takes. If it does not directly support the English or Arithmetic, it should do more than afford a hand and eye training. It must reach a definite goal in the glory of craftsmanship, for chiefly by that will the Senior School pupil find himself, and on that alone will depend his rise in life. Boys who have had a well balanced three years' course in wood-work, metal work, science and applied art, and girls who have taken a similar course in housewifery, domestic science, needlework and applied art should take an intelligent interest in the things about them, become useful work-people, and be able to enjoy to the full the leisure they will earn.

Allocation of Periods

Bearing in mind the close relation between subjects, which has been suggested, the distribution of work given, suggested in Fig. 4, offers a well balanced time-table in illustration of what can be

done with the available time. It will be noticed that arithmetic has been arranged for the same periods in the first and second years, in order to permit of that cross classification so necessary if the general interests of the pupils shall be satisfied. In many ways it will be seen that the first year is an intensive course in preparation for the real work of the later years, in which no good work is possible without a firm background of the simpler fundamentals. It will, of course, be understood that this time-table analysis is not presented as one suitable for particular schools, but as a working basis which would need adaptation according to school and staffing conditions.

It is the firm conviction of the writer that the success of the Senior Schools depends on the elimination of that sense of inferiority which results from lack of success in the examination for entrance to Secondary or selective Central Schools, the substitution of a joyous interest in the realities of life and the development of that glory in craftsmanship which is so rapidly fading from our working lives. The material is far from hopeless. With the right approach, the interest is assured. The will both to learn and to do follows and the true end of education - the making of good citizens—is reached.



SCHOOL LIFE

THE great problem that confronts the Senior School is that of preparing its pupils to enter prematurely the life of the adult world. At an age when other more fortunate boys and girls are in the midst of their school careers, these children have thrust upon them the arduous task of earning a livelihood, and the many responsibilities consequent upon this. Before they can be adequately equipped, they will leave the shelter of child life and enter a heedless, bewildering adult world. The best effort and most careful thought of those responsible for the Senior School must therefore be concentrated upon providing for these boys and girls a miniature world, in which they can have some practice in the art of living and be in some measure prepared for the task that awaits them. Thus the apathy that so often results when they encounter the overwhelming impact of life in the world of men and women may be avoided.

The School World

The life of the school must be such that in it the pupils may find scope for all their activities, and learn to practise self-discipline. It should enable the pupils to learn by practice how to adjust themselves to their environment and make it subserve their development. In Senior School life the boys and girls should begin that self-development which, if continued when school days are over, will make life rich and full. The school life should be but the beginning of a life so full of zest and power and widening interests that the circumstances of the larger world shall not only fail to crush it, but shall provide the means of growth and of entering into a more abundant life.

While the work of those who are striving for better housing conditions and other social improvements is invaluable, we have to face the fact that the universal acquisition of pleasant and hygienic environment must of necessity be a matter of slow growth. The Senior School, therefore, should be a training-ground in which

the children learn to develop, by practice, the power to use their circumstances as a means of growth, and not to be mastered by them.

Curriculum, organization, and atmosphere should all be made to serve this purpose of the life of the school.

The Curriculum

The content of the curriculum should be determined by its value to the scholar as a means of interpreting life, as an aid to fulfilling life, or as a source of present and future enjoyment of life. The standard for both subject and method of teaching should be, "What will it contribute to the equipment for living of the boy or girl? What is it worth in the formation of men and women?" This introduces a new "ought" into school: not "What ought a pupil to know?" but "What ought the school to bring to the development of the lives of the pupils?"

KNOWLEDGE

All children, even those who develop slowly, find much to interest them outside the daily routine of life. It is for the teacher to stimulate and direct this interest, and to widen its scope. Interest in men and women can become desire for knowledge of people the world over, of their lives, occupations, and problems—then the geography lesson becomes an integral part of the general knowledge of life. Interest in the lives of men and women of past ages, in their desires and attainments, their struggles for knowledge and freedom, can be satisfied as interestingly in a history lesson as in a fictitious story book. The pupil's vague wonder about the phenomena of everyday life is easily converted into enthusiastic interest in the science course. If our pupils learn listlessly and indifferently, we should question our method of approach to and our presentation of a subject.

Given the right methods of approach to the various subjects, and the necessary co-ordination, the pupils' general interest in life can pay

the way to the natural introduction of every part of the curriculum.

THE CREATIVE INSTINCT

It is a natural instinct to rejoice in the power to make something, whether it be clothes, toys, puddings, wireless sets, or gardens. The teacher who can encourage the creative urge, and helpfully teach the necessary technical skill, is making a definite contribution to the child's capacity for leading a full life. But it is imperative that handicraft, cookery, dramatic work, art, etc., should all be media for the development of the child's powers, not means for imitating others and producing "something to show."

Now that the Domestic Work Centre is becoming an integral part of the school, valuable co-ordination with other subjects is facilitated. Groups of girls can, under the teacher's supervision, plan the menu, keeping within a fixed amount of "shopping money," and, in making all preparations for a meal well cooked and served, they will learn to feel the creative joy of home-making. It has been found that, if the head mistress and other members of the staff occasionally share the mid-day meal at the centre, this not only proves an incentive to the preparation of the food and of the tables, but also provides valuable opportunity for encouraging the art of conversation.

BEAUTY

Neither adult nor school life is complete unless the desire for beauty is stimulated and satisfied. Our pupils will respond to beauty in form and colour and texture—art, craft, and nature study should have a place in the curriculum. They will respond to beauty in sound and movement—we introduce music, speech training, poetry, and physical training.

If in the Senior School the pupils are encouraged to find or to create beauty in their environment, and are given scope for their creative powers, art and handicraft will surely become an invaluable part of their equipment for life. In one Senior Girls' School the older pupils were set to work to solve the problem of adapting one large room to the needs of a small family—the head mistress's room was made the subject of the project. This project involved the plan-

ning and making of cheap curtains, to divide up the room into three parts, and plans for making and improvising inexpensive furniture so painted or covered with cretonne as to make the little "home" pleasant to live in. The problem made demands upon the resource and ingenuity of the pupils in the same way as life often will do when they are older, and their joy in solving the problem and their new confidence in themselves were assets whose worth in the days to come were beyond measure.

There is no lack of subjects which can be made the medium through which our pupils may acquire the ability to lead full and pleasant lives, but the teacher must not be afraid to experiment and adapt, remembering that the stimulating effect of something new on both teacher and pupils is worth an occasional interference with the established time-table.

VOCATIONAL TRAINING

The question whether vocational training should in any degree modify the curriculum cannot fail to occupy the minds of those responsible for Senior Schools. Without an adequate wage one cannot obtain the food and shelter necessary for bare existence: only when these are sure is there freedom for healthy development. Should the school, then, attempt to teach the pupils those subjects by means of which they will earn their livelihoods? This question finds its true answer in the inability of the school to undertake such work. It does not possess the teachers with the necessary specialized knowledge, nor could it ever have them. The rapid changes in the modern world would make some equipment out-of-date before the pupils had left school, apart from the teacher's difficulty in keeping really up-to-date in matters of business and production.

What the Senior School can do is to train those aptitudes needed for use in local occupations. For example, where many girls will enter laundries, there should be, in addition to the general education, special training in standards of beauty and cleanliness, in care and deftness in handling delicate materials, in quickness of hand and eye and in co-ordination of these, in development of fine muscular skill. This training

is needed for those who work in other places than a laundry: those who nurse, cook, bind books, or do hairdressing will need it, and it can be given without confining a girl's training to sessions in the laundry centre. The same principle applies to other occupations, for both boys and girls.

Organization

As with the curriculum, so every part of this must be tested by its worth in forming men and women. It must be flexible, subject to modification and growth, as life is. There must be room for experiment and development, new ideas, and new methods.

There should be constant watchfulness, a genuine willingness to see what modifications need to be made, and an ungrudging readiness to make them. One plan makes for speed, but another makes for training in self-discipline—the former must give way to the latter. One arrangement leaves no pitfalls, is “foolproof,” but another leaves room to choose (and, incidentally, to make mistakes)—the second must be adopted, because it provides practice in living.

DEVELOPMENT OF THE INDIVIDUAL

The organization must be made with due consideration of the whole pupil, not of his or her mental ability alone. Any plan for the school which takes no account of age, treating the older pupil who is very backward in the same way as younger ones, violates the child's personality and often does irreparable harm. It is better to delegate the special duties of the school to the older girls or boys, even at the risk of having them performed less skilfully, than to give them to younger pupils who may be quicker. A sense of responsibility and importance to the well-being of the community can be cultivated in the slowest child, and, with the disappearance of a sense of inferiority, mental activity is often aroused. An older girl who could spell few words and do no sums was appointed map monitor for her school. Never was duty more faithfully performed. As was natural, praise followed, and the office assumed a new importance. The attitude of the mistresses, their comments, their pleasure, were not lost. Their respect brought

a new and unsuspected sense of responsibility to the girl, and with it a quickened mentality. Now an “Old Girl,” she writes a charming and correct letter of acceptance to a school function—but had she left school as an insignificant member of the bottom class, to which her written work might have condemned her, she would never have acquired the grace and knowledge to write such a letter.

LEARNING TO CHOOSE WISELY

Every pupil must have scope for exercising the power of selection. To provide for Senior School pupils a world in which there is no choice is to introduce an element of artificiality that will nullify all that is natural. Life is full of opportunities for choosing, and, if the practice of the school is *divorced from life*, the school principles and ideals may, when the pupil leaves, be discarded as being part of the artificial life now left behind, and in no way applicable to the new and *quite different* outside world. The world of school may be smaller, more sheltered, concerned with somewhat different problems, but it should be a real world, peopled by living, growing boys and girls, not by imitative, unthinking, irresponsible children.

Pupils may choose the heads of their forms and the prefects of the school, for even if they may occasionally not make the wisest choice they will gain experience in considering the various factors upon which choice must be based, and it is chiefly from realizing our mistakes that we learn to choose wisely. They may often be allowed individually to choose the medium and the colours they will use for handicraft and art work, from time to time they may be allowed to discuss and choose some of the poems they shall learn, the songs they shall sing, and plays they wish to act. Exercising the power of choice will bring a new vitality to the work.

TRAINING FOR LEISURE

A wide field for the exercise of this power of choice may be found in the training for leisure which is now a vital part of the work of every school. It is natural and delightful for pupils to have the opportunity, once a week if possible, to join a chosen group (Society, etc.) to read, sew, draw, or do some form of handicraft—as a

preparation for using their leisure at home. When they have chosen, the teacher helps them to acquire skill, and they can be allowed, at the end of a term, to change to another group if they wish. The groups are not identical with the forms in the school, but, sharing a common interest, the members find much pleasure and

where choice besieges them. They will expect to meet various appeals to their time, thought, and allegiance—they will continue the school fashion of making a definite choice.

The need for a reference library in the Senior School is now realized. At least in the upper part of the school a period should be set aside

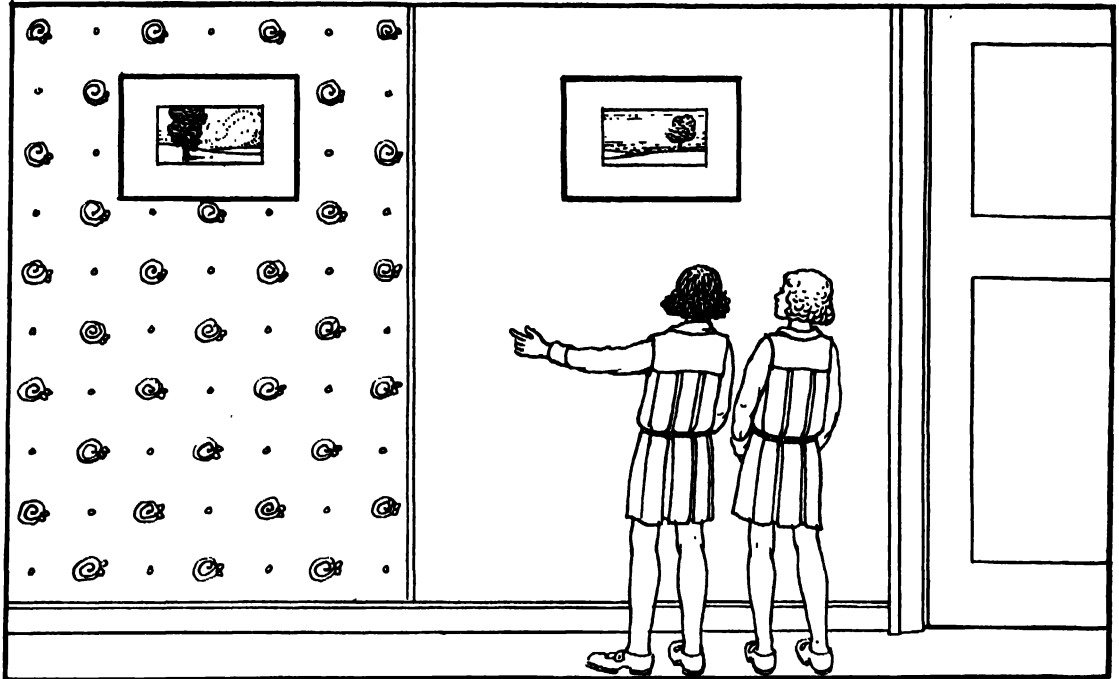


FIG. 1

A Discussion on the Choice of Wall Decoration

In one senior school many interesting discussions have been based on such topics as the superior background for pictures supplied by the modern plain paper as opposed to the older type of over-decorative patterned paper, the girls having re-papered the room, leaving one strip of the old paper for demonstration—such discussions having the dual value of providing bases for discussion and also training for post-school home-making. (See also the chapter "Practice in Spoken English.")

profit in the hour they spend together. The field of activities for this group work should be wide, including occupations for leisure time not confined to the home, such as appreciation of music, acting, dancing, singing, visiting places of interest, and country rambles.

Those boys and girls who have had, during their school life, opportunities to use their power to choose will not, as the school doors close behind them, clutch at the first available means of filling their time, at the first recreation suggested, at the first leader they meet, in a world

for the pupils to use this library, thus learning to exercise the power of choice in such a way that they will later take full advantage of the Public Library.

The Atmosphere of the School

This is perhaps the most difficult factor of school life to deal with, depending as it does more upon what the teachers are and what they value most in life than upon what they say, for unconsciously those in authority create an

THE PRACTICAL SENIOR TEACHER

atmosphere through their own practice in the art of living.

The standards by which they constantly judge thought, word, and deed become unconsciously the standards by which the children judge. This is a responsibility which all who teach should bear constantly in mind, for the unconscious influence of a teacher's life is both powerful and far-reaching.

It is difficult for adults to be always consistent, but it is important that they should be so far as possible, for their words of praise and blame can easily establish false reasons for action in the minds of the pupils. It is no easy matter for the teacher always to see effort even when it does not succeed, to see progress even though there is no marked attainment, to see right motives even when they fail to reach fruition, but this true vision must be attained by the teacher who wishes to avoid giving the pupils a false sense of values.

The teacher must, too, understand the bodily needs, development, and demands of the pupil. It is all too easy to tell the big boy or girl that a smaller child puts him or her to shame—but it is quite wrong. The small child's energy is conserved in a tiny, slowly growing body, while the larger child of the same age, with the heavy demands of quick growth to be maintained, has little spare energy for mental development. If there is to be the right atmosphere in the school, the teacher must have real understanding of the slow child, and it must be remembered that the best teachers are needed for the slowest pupils.

If the teacher has a real respect for the personality of each pupil, quick or slow, the distance which always stretches between two generations is reduced to a minimum. Critical faculties and the art of arriving at reasoned conclusions will develop only if each boy and each girl is sure that any expressed opinion will meet with genuine interest and respect. Until the freedom that comes with this certainty is accorded, the boy will venture only those opinions that he thinks may not sound too foolish, the girl will say only what she thinks other girls are thinking. Without this real respect, genuine thinking will be

suffocated, and borrowed opinions will undermine living thought; with it, powers of observation, comparison, selection, criticism, and judgment develop steadily.

DISCIPLINE

One of the signs of a healthy atmosphere is a growing capacity in the children to understand the reasonableness of the rules by which the school life is regulated. They may, indeed, see the part they play in determining these rules. A new game runs through the school, threatening to intrude into the life of the classroom and spoil the orderliness of stairs and corridors. Where the spirit of the school is a living one, and where co-operation between teachers and pupils is a vital force, the pupils may be helped, preferably by the Head during Assembly, to face the fact that by their own self-control or lack of control they themselves will determine whether the new game must be "outlawed" or not. By degrees this training and practice will lead to a new realization of cause and effect, of the relation between misdemeanours and laws, and of the interdependence of all who share the school life. This is, incidentally, an invaluable practical lesson in citizenship.

Conclusion

One of the greatest handicaps to progress is the widespread tendency to judge new things (whether in the world of mechanical invention, of fashion, or of mental achievement) by the standards established for the older institutions. In order to appreciate the potentialities of the new Senior Schools, teachers must put aside preconceived standards of academic achievement established by other types of school, and must realize that in these schools a new standard of achievement demands recognition. When the pupils who leave Senior Schools, by continuing the life begun in them, enter with healthy bodies and alert minds into a full, rich life, with ever-widening interests and new avenues of self-development and service to the community, that standard is attained.

THE BACKWARD CHILD

THE movement towards the establishment of large Senior Schools, as recommended in the Hadow Report on the Adolescent, should allow for a better organization within the age group 11 plus to 14 than was possible when Upper Departments had to organize in the same number of classes for all ages of children from 7-14 years

At the present time there are certain types of school for the more gifted children—Secondary and Central—and also for those of more practical bent—Trade and Technical; but there is only one type for the mass of average and low average and dull children, who, after all, together form approximately 75 per cent of the school population

Although it does not appear that the time has yet come when more types of school will be available for these children, yet there is no doubt that the new type of organization should considerably facilitate the problem of arranging groups for the dull and backward

In one sense the problem of the dull and backward child is not so great in the Senior as in the Junior School, for in the latter the whole range of ability from 70 per cent upward will be found, but in the Senior School, the Secondary and Central Schools having taken their selected quota of children, the range of individual difference will lie, for the most part, between 70 per cent and 110 per cent.

In another sense, however, the problem of the Senior School in relation to the dull and backward child is a more peculiar and difficult one. In the Junior School the problem was a more academic one, in the Senior School it becomes increasingly a social one. This change is due to the fact that those backward children who enter the Senior School will be the real "dull and backward," those who are *innately* dull and therefore *permanently* backward, since we may assume that those children whose backwardness was due to one or more of the accidental causes, as enumerated in *The Practical Teacher*, will have caught up in the

Junior School, as the result of the analysis of their difficulties and the application of special methods to remedy these.

Emotional Difficulties

In addition, there is the important factor of the children's growth and their changing emotional attitude towards life and towards themselves, incident to the dawn of adolescence. At this most critical period they are faced not only by the consciousness of academic failure, but also by the fast approaching need of earning a living.

It is obviously the duty of the Senior School, then, to find some niche in the practical world into which such children may fit, "make good," and gain self-respect and self-confidence. In this part of their work teachers can gain much help and information on the question of vocational guidance from the Institute of Industrial Psychology.

Since the new entrants to the Senior School are in most cases drawn from two or three Junior Schools, it is advisable for the Head Teacher to gain some estimate of the range of ability of the children who will form the backward group, apart from the record of educational attainment that will accompany the children from their old school.

The administration of some form of intelligence test is best for this purpose. If expense is a consideration a Group Test might be used, such as Spearman's *Group Test of Intelligence*, or Ballard's *Junior Group Test*. Both of these Tests can be given *orally* to groups of children, there is a minimum of writing, and the test is easy to correct. On the other hand, if a pictorial, non-verbal test is required, Sleight's *Non-Verbal Test* (Harrap) would probably yield more reliable results with the dull and backward, since even the small amount of writing and spelling involved in the two former tests may be a source of discouragement to them.

The results of the test should then be compared with the attainments record from the Junior School. Teachers who are genuinely interested in the problem of backwardness might in addition devise some form of questionnaire to be given to the group—a questionnaire similar to the *Pressey Cross-out Test*, which is designed to get at the children's interests and emotional attitudes.

The information derived from these tests should be available to the teacher who is to be placed in charge of the backward group of boys or girls, since the work of getting to know these children will be much harder than in the case of the more average and normal children.

Indeed, the teacher of the backward class needs to be a real psychologist, since the greatest problems will arise in connection with the emotional and temperamental manifestations of the pupils.

It is probably true to say that the backward children, especially in the Senior School, are as abnormal temperamentally as they are educationally, and that the two factors react on one another. By the time they have reached the Senior School these children know that they are backward educationally, and with this realization comes some form of reaction to school life as a whole.

This may be of one of two kinds: a child may express his feelings of inferiority by truculent aggression, he may become tiresome or difficult in class; or he may behave in a way that is the exact opposite of this, he may be apathetic and indifferent, loth to enter into any kind of active work, and show sullenness on the least provocation. The feeling of failure aroused in relation to the ordinary school subjects must be compensated by one of success in activities that count in the school life as a whole, as well as in the special new subjects peculiar to the curriculum devised for the special class.

For this reason, the relation of the backward class to the rest of the school is of supreme importance. The class, which must of necessity work as a somewhat isolated whole for many of its activities, must not be wholly cut off from the school routine—the class system should be cut across by some form of cross-classification for certain subjects, and by the incorporation of this class in the "House" system, a form of social organization that is becoming increasingly common in our elementary schools.

Then, too, in the functions and celebrations of the school, this class should be given a part. Exceptional dramatic ability can exist with educational backwardness, especially in the case of over-emotional and difficult girls.

To be given a part in a school play may be the means of changing entirely a girl's whole attitude towards school.

Again, these children often have social gifts, wanting in the educationally more proficient, and these gifts can be made use of in a variety of ways. We shall refer again to this point under the heading of curriculum.

The spread of Child Guidance Clinics is doing much to assist in the skilled treatment of difficult emotional conditions among backward children. In these clinics a psychiatrist and a psychologist, specially trained for the work, seek to diagnose the causes of maladjustment, while a social worker inquires into the home and school conditions.

Case conferences are held, when the information gained from these various sources is pooled together. As a result, the workers in the Clinic are not only able to attempt some form of remedial teaching designed to aid the backwardness in question, but they are also able to offer suggestions, both to the home and the school, which may do much to remedy the emotional disturbance that accompanies the condition of backwardness.

CURRICULUM, TIME-TABLE, AND SYLLABUS

The schools themselves can do much to help the older backward boys and girls, if they resolutely abandon the idea of a curriculum conceived in terms of an academic standard of attainment which involves skill in reading,

writing, and arithmetic. The curriculum should be considered from the point of view of those subjects which the children themselves feel to be valuable.

At least half of each day should be spent in

various types of physical and manual activity, and towards the end of the school course the time spent in this way should be increased to as much as three whole days

In the large Senior Schools, with an age range of 11 plus to 14 years, it will probably be possible to arrange for two groups of backward children—11 plus to 12½ years, and 12½ to 14 years. Where the size of the school will not permit of two groups being formed, then there should be cross classification for such subjects as are not wholly dependent for success upon some degree of educational attainment

I. Curriculum for the Younger Group 11 plus to 12½

In order to make an entirely fresh start this group would approach the study of geography, history, nature study, reading, composition and writing through the medium of the Project Method

Through this type of activity not only will new ideas be acquired in a natural and related manner so that they are more likely to be remembered, but a great impetus will be given to reading, writing, and composition and even to arithmetic in some of its branches since for the first time in their school history the children will be able to perceive the value and the relation of these tool subjects to their other interests and purposes

A few examples of typical projects may be given.

A "Food Project"

If this is approached from the point of view of the children's own food, it is bound to prove interesting since eating is one of the natural fundamental interests. If the food project could be extended and developed through cookery for boys as well as girls it would be excellent. But in any case, if there is any available piece of waste ground or garden attached to the school, some primitive cooking in the open air might be attempted

The question of food can be dealt with under such headings as, for instance, breakfast, dinner, or supper. Lists of objects consumed at the

different meals can be made out by the teacher and children together (Note the opportunity for introducing new spellings.) The class should then be divided into pairs, each pair of children undertaking to discover all that they can in connection with some object e.g. tea, cocoa, marmalade, fruits, fried fish etc. A time should be given in school for writing down what has been discovered. This offers excellent opportunity for composition of a purposive type. In order to stimulate reading the teacher must provide simple books of the informative type, so that the children can supplement the information that they have obtained at first hand, but these books should not be available until the children have experienced the responsibility of getting information for themselves

Discussions about the various foods will now take place. Any stories or histories connected with them can be told, the places from which they come can be found on maps, pictures of the places can be obtained from various sources, e.g. the Empire Marketing Board

In addition simple experiments can be made with raw materials so that the children can be led to understand elementary ideas of the chemistry of food e.g. why do we put new potatoes into boiling water and old potatoes into cold water to cook them?

The children should build up their own Record Books in which are drawings, compositions, extracts from books that they have read, advertisements, wrappers from fruits, maps etc.

With the exception of a short daily lesson in the practice of arithmetic, the whole morning session could be spent in this work especially where it involves gardening or expeditions (to be referred to later). It will be found to provide more than the average amount of reading, writing and composition found in the ordinary school time-table

In connection with such a Project the collecting impulse may be fostered, this instinct is strong in the Junior School, but has by no means disappeared in the Senior School child. Now it can be definitely directed into educational channels, e.g. the children can collect printed wrappers, covers of boxes, cigarette pictures, post cards, fruits, and other objects, as well as all kinds of advertisements

The work of classifying these collections can be carried out in different ways: for instance, large sheets of white cardboard can be headed with the names of countries—England, Wales, Canada, Australia, Denmark, etc.; the objects collected can be attached to the card bearing the name of the country from which they come. A simpler form could be the two divisions of animal and vegetable, or again the collections could be arranged as Food Good for Man, Food for Animals, and so forth. There is, in fact, hardly any end to which the collecting impulse might not lead.

History can be introduced both as the history of the origin of different foodstuffs (e.g. tea and potatoes) and their introduction into this country, or even as a study of food in earlier times as compared with the present day, e.g. accounts of meals or feasts at different periods of history can often be collected from historical novels, diaries, or chronicles.

Visits to farms, factories where food is made, e.g. a biscuit factory, places where food is prepared, e.g. a baker's or a restaurant, are essential if the study is to have reality.

At the end of a study such as this one would expect the children to have grown considerably in vigour and power of attention. Observation and power of perception should have been considerably developed, while above all a more thoughtful, questioning attitude of mind towards the common, everyday things of life should have been aroused and directed.

Throughout the children should be actively occupied, the classroom discussions if they involve much sitting still should be kept strictly within bounds, much natural discussion between teacher and children and between the children themselves would go on while experiments are being made, collections arranged, and record books written up.

The teacher's part is the stimulation of the children's minds by question and suggestion and by the contribution of pictures and objects which would be beyond the power of the children to obtain for themselves.

Other Projects

A class of backward boys might select as a

centre of interest Travel and Transport. All boys are interested in airplanes, therefore this study might begin by the construction of an aerodrome and airplanes.

Next would follow the making of a large map either on the floor of the classroom or in the playground. Upon this the air routes could be marked out.

In simple narrative form, the boys could hear the story of the development of air transport, could, if they live in London, visit the children's gallery at the Science Museum in South Kensington.

Such a visit would develop the idea of transport much further, since the comparative development of air, land, and water transport is here presented in concrete and attractive form. From such a visit the boys would return to school imbued with fresh enthusiasm, to make models illustrative of land and water transport.

Record books would be made, involving writing of descriptions of various carts and boats, drawings to illustrate them, cigarette cards, etc.

In the manual centre or woodwork room the boys could be occupied in making boats of different types ranging from primitive rafts and dug-out canoes to fully rigged model yachts.

Upon the stories of adventure and exploration that should be told in connection with this project, there is no need to dwell, since they will be familiar to all readers; suffice it to say that, if they are told in relation to the practical activity upon which the boys are engaged, they will be likely to make a much deeper impression than if presented in the usual academic way.

In schools where there is a field or waste piece of ground attached or in a rural area where there is a school garden, a "River" project might be launched. This might be worked by both boys and girls together.

The course of the river could be laid, model bridges of different types (from a simple foot-bridge to a suspension bridge) constructed, locks could be planned, towns and factories built, and as the river nears its mouth a model dock can be built and different kinds of shipping introduced.

A project of this type leads directly to study of geography. The boys will naturally

study the river in their immediate vicinity, but in addition, at the moment when the interest in rivers is at its height, they will be prepared to hear about and read of the great rivers of other countries—of the Amazon and the Mississippi, of the St. Lawrence and the Great Lakes, of Livingstone and Stanley in Africa.

If the narrative work is accompanied by rough and rapid construction in either clay or pulp, or by pictorial illustration, the descriptive work will make much more impression. As has just been indicated, history in the form of "hero" tales of adventurers will accompany such work and make it a living story of man's achievement.

II. Curriculum for the Older Backward Boys and Girls

For the older boys and girls, work on project lines should still be continued, although probably less time would have to be given to this and more time devoted to different types of craft and practical activity.

Older girls, for example, from 12 to 14, would be interested in a "Health" Project—which would have ramifications in clothing and dress-making, in cookery, laundry, housecraft, personal hygiene and elementary physiology, first aid, and infant care.

Older boys might take "Work" as a centre of interest. This might begin with a study of the different types of work that go on in the neighbourhood—stores, shops, factories, motor works, railway station, docks, harbours, farms, building operations, etc., would be visited. In this way the lads would get some insight into the kinds of work that people are doing, and, incidentally, the teacher might discover some trend of interest on the part of a boy towards some particular type of work.

A large plan of the neighbourhood could be made, and as a kind of hobby occupation the boys might attempt to make from this a model which would show the position of the principal buildings—the factories, public offices, gas or electricity works, parks and open spaces. In this way, a very simple course of town study could be introduced, since in connection with the construction of the Town Hall, for instance,

the boys could hear something of the work that is done there.

III. English, Reading, and Dramatic Work

The teaching of English to backward boys and girls is often a real difficulty. In the first place, these children are generally poor readers. Even when the mechanical difficulties have in a measure been overcome in the Junior School, their reading in no way resembles that of the average boy or girl of their age, nor do they appear to derive much pleasure from reading the books that are usually to be found in classroom and school libraries.

Yet adolescent boys and girls of the backward type who have *left* school are frequently to be seen absorbed in some small booklet or paper.

It seems then that it is not that reading has no interest for them, but rather that the type of book that is provided in school is unsuitable.

Generally speaking, the books provided for backward readers are unsuitable in two respects, the actual language is too difficult and the sentences are too long and involved.

Reasoning power, where written material is concerned, is not strong in the dull and backward, therefore they require books that are written in fairly simple language, and in short crisp sentences. The books should also be well illustrated. The material of the books must, however, be of the type to fit the emotional development of the children.

In this connection, the results of a small questionnaire on interests in reading, recently given to a group of backward boys between the ages of 11 and 14, is suggestive. Their preferences are for "Adventure," stories of "travel on land and sea," stories of animals, e.g. the "Jungle Books," tales of school adventure, stories of mystery—"that give you a thrill." For these tastes the cheap literature that can be bought for a few pence frequently caters.

The need, then, is for books of the types suggested above, but written in quite simple language. In addition, there might be books of the simple informative type: "How things are made," "Where things come from," etc.,

a wealth of papers and magazines, over which the children can brood at odd times, and, above all, an encyclopaedia well illustrated. In the writers' experience, interest has often been first aroused by this means. It is then a fairly simple matter to lead the interest into other channels.

Spelling, writing, and composition are almost invariably a source of great trial to the dull and backward children. Indications have already been made as to the way in which *motive* can be given to these by means of project activity.

What is required is constant practice in writing about things the children have seen,

done more than anything else to promote word study, spelling, and use of the dictionary. This type of mental activity should form a regular, almost daily, part of the curriculum for dull and backward children.

A simple crossword could be drawn out on the blackboard in the first instance; subsequently the children could work in groups of two or three, while the teacher helps and encourages the slower people, who might otherwise give up the task from lack of success.

All kinds of puzzles which induce vocabulary study, such as the word and picture puzzles to be found in many of the popular weekly papers, should be collected by the teacher. These can

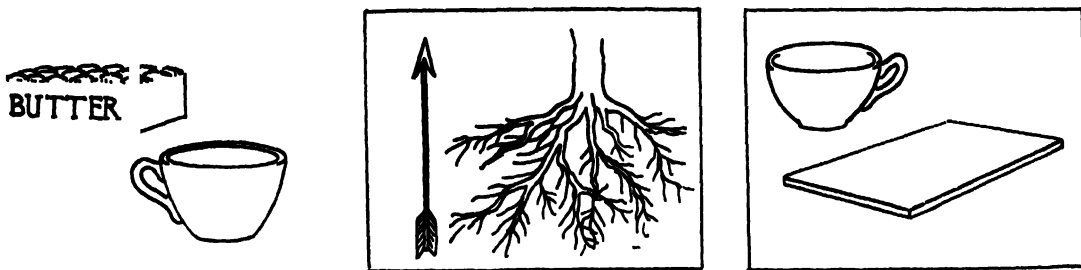


FIG. 1

Picture Puzzles

Children to think out and write down the names buttercup, arrowroot, cupboard

experienced, made, or done. Even the dullest boy or girl becomes articulate on these occasions; they should then be encouraged to *write* what they would say.

A great impetus to spelling may be given in a variety of ways. Dictionaries connected with the project work can be made and illustrated by each child in the younger class. These can be used for constant reference when compositions are being written.

If one or two old typewriters and a signwriter can be secured, many boys who have hitherto shown no interest in writing, reading, spelling, and composition will become enthusiastic over the work.

The making of a weekly "news" sheet or newspaper, by means of a signwriter, or typing a monthly magazine of classroom activities, will not be beyond the ability of these children and, again, provides a motive for correct spelling.

The pursuit of crossword puzzles has probably

be reserved for use at the end of the afternoon session, and would help to revive the flagging energy of mind and body so often to be seen in classes of backward children at the end of the school day—a condition due more often to ennui than to real mental fatigue.

Games of the word making and word taking type, competitive games with pencil and paper, e.g. making words from a long word, are also invaluable for promoting mental alertness in relation to spelling.

A few suggestions for games of this type will now be given.

1. FINDING NAMES OF OBJECTS.

A box containing a collection of pictures of common objects, two or three on a card (see Fig. 1). The children are provided with paper and pencil. Each card is interpreted in turn and the name written on the paper. The spelling is afterwards checked by means of a dictionary.

2. FINDING NAMES OF PLACES.

For this game a collection of pictures in a box (pictures cut from catalogues will do if the teacher is not much of an artist). The children are supplied with a map, say, of England or of their own town, or with a railway or bus or tram route plan.

The game can be prepared in two ways—

(a) Each card can have one picture, representing a place name with the addition of a few letters (see Fig. 2).

Or—

(b) Two pictures, each representing part of a name, can be put together (see Fig. 3).

3. SENTENCE PUZZLES.

A little more advanced is a game in which a sentence is represented in picture form. Proverbs can be used for this.

4. WORD SQUARE PUZZLES.

These must be very simple at first, but gradually more difficult ones can be made up, e.g. the word pan could be given, and the children shown how to make a word square with it, thus—

pan	ten	cat
are	eye	ate
net	net	ten

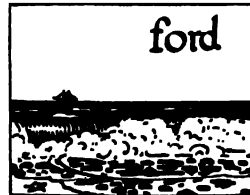
Motive for better handwriting should be found—especially towards the end of the course—through letter writing, particularly business letter writing, learning to fill up forms, such as motor licences, introducing printing in block capitals, etc.

Some work in lettering could also be done through the art work—making posters in paper-cutting or painting with suitable inscriptions.

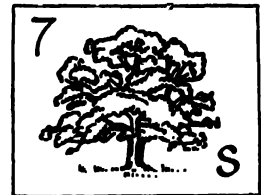
Literature is often neglected in the classes for dull and backward children. It is felt that time cannot be spared from the more useful subjects for this and that in any case literature is beyond the reach of the children's imagination. This is quite a mistaken notion. Provided that certain principles are kept in mind in selecting material, there is no reason why the work should not be of the greatest pleasure and value.

Poems, stories, and ballads that embody tales

dealing with the interests referred to in connection with reading will be much appreciated. Poems with simple strong rhythm, with clear-cut images, with straightforward direct arrangement, that tell of what people *do*, tales of great fights, of stirring exploits, and tales of humorous



(Seafood)



(Sevenoaks)

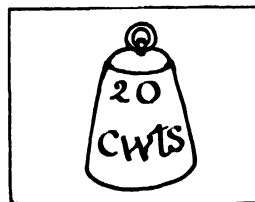
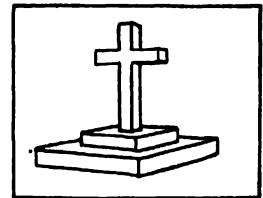
FIG. 2

situations, are suitable literature for these relatively simpler minds.

Above all, the literature should be capable of interpretation in dramatic form. Both boys and girls can be freed from self-consciousness,



(King's Cross)



(Tonbridge)

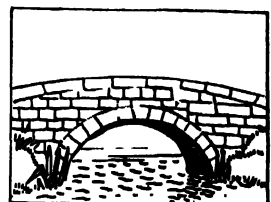


FIG. 3

can be taught to speak well, if an approach is made through dramatic work.

For this dramatic work properties must be constructed. This, again, gives motive for all kinds of handwork activities, which in turn lead the children back to books, since they will need pictures and descriptions to help them plan their properties in some cases.

Finally, the playlet must be performed to an audience, and, in this way, the class can be

made to feel that it is able to contribute to the corporate social life of the school—a point the importance of which was emphasized in the earlier part of this chapter.

IV. *Arithmetic*

There is, perhaps, no subject of the curriculum where the emotional attitude of a child is so potent a factor in maintaining or increasing the degree of backwardness as in arithmetic.

In this subject, where each step is logically dependent on the preceding work, the effects of backwardness or failure to understand fully any new work are cumulative. As a result, the child goes from bad to worse, becoming more and more confused mentally, by trying to learn new processes before he has really overcome earlier difficulties.

The whole situation is frequently further complicated by the fact that he tries to make his own adjustment by inventing methods—say, of working subtraction or division. His condition finally is this—it is not that he does not know a certain fact or process, but that he knows it incorrectly and by constant repetition has firmly established the mental processes involved in these wrong methods of work.

Probably, too, he has also developed bad habits of work, such as finger counting, making dots or strokes, or other devices peculiar to himself, which hamper his progress at every turn.

Finally, he heartily dislikes a subject in which he fails to win the teacher's approbation and where he usually has to begin each lesson by correcting a previous exercise.

Before he can learn correct methods, he must unlearn and forget old ones, a process much more difficult, and one which requires all a teacher's skill and patience.

Before he can do either, his emotional attitude towards the subject must be changed. The teacher must get behind this emotional barrier, break down the inhibition, so that the child can approach the subject with eagerness and interest.

This can be done by discarding completely for a time the ordinary arithmetic lessons, with their mechanical work and "sums," and by substituting for these, other mathematical experi-

ences which bear no resemblance to the ordinary lessons.

Geometric pattern making and drawing games, practical work, shopping, and taking stock are types of work that can be given and that do not involve sums in a book.

Such work will appeal to the child as being really useful and worth while, and if it is skillfully prepared it should also bring home to the children the value of practice in mechanical work and the need for accuracy.

This is particularly true of such activities as checking stock, keeping the school tuck shop, scoring at games, and practical jobs such as woodwork, measuring up windows for new glass, marking out a new football pitch in the playing field, etc.

When the teacher feels that the children can again take up the practice in the essential mechanical work, he should begin with *simple* exercises, which are well within his pupils' power. "Nothing succeeds like success," wrong sums and the consequent depression must not be risked in this return to formal work, if the joy of success is to complete the work of wiping out the former inhibiting emotion aroused by failure.

Such practice work, too, must always be given in relation to some need in the practical activities—such as a knowledge of measurement for woodwork, dressmaking, or gardening; a knowledge of money or weight for keeping shop or cooking.

Lastly, in all such practice work, Infants' School methods and apparatus or anything that the children feel to be babyish must be studiously avoided. Of course, some concrete material will be necessary, since with these children the practical and concrete aspect of things must be stressed in all subjects, rather than the purely academic or abstract.

In arithmetic, as in other subjects, it must be concrete material that suits the age and interests of the older backward children, and the necessary practice in counting, building tables, learning subtraction, etc., must be with objects from their own world.

In some schools, for example, the boys use ball bearings for building tables, instead of beads such as are used in infants' schools. To us, 1

perhaps a negligible distinction, but to the backward child there is all the difference in the world, for it enables them to retain their self-respect. Other modes of practice with concrete material may be found in the school stock in the classroom or store cupboard; indeed this job of giving out stock might well be handed over to the backward class.

Parcelling goods out into "tens" and "dozens," counting up and recording the amounts given out, is excellent practice and makes the children realize the fundamental principle of notation, and brings home to them the usefulness of number and the need for accuracy.

For girls, the checking of needlework and kitchen stores, counting bowls, spoons, knives, etc., in the cookery room, for boys the measuring up of woodwork stock, would be excellent practice. They could, if necessary, also work out the cost of materials in relation to the objects they intend to make.

In short, the arithmetic must be real and practical.

It is impossible to give a detailed scheme of arithmetic in the space available, and, indeed, it is unnecessary, as the section on arithmetic will give schemes from which selections can be made by the teacher of the backward class. Here we shall confine ourselves to indicating what general difficulties may be found among backward children, and offering suggestions as to how these may be overcome.

ROOT CAUSES OF DIFFICULTY.

First, it is not unknown to find a child enter Senior School who has never memorized the most elementary *number facts*, or made what Thorndike calls the *number bonds* such as $4 + 5 = 9$, $9 - 6 = 3$, $7 - 3 = 4$, $7 \times 6 = 42$, etc. The child does not know the composition of 12, and cannot add, subtract, multiply, or divide the least numbers without having to resort to counting on his fingers or nods of the head. Even then he probably gives the wrong answer.

Elementary knowledge is obviously essential to any child who has to keep the simplest accounts, or collect money for small errands. Young errand boys often have to deal with sums of less than the irreducible mini-

mum. Some means must be found of training this child to make these elementary bonds, which in normal children are completed in the Infants' School. A few suggestions for doing this will be made under the headings of "Oral Works" and "Games."

Secondly, *Notation* is frequently a cause of much stumbling to these children, a difficulty that can be traced back to Infants' School days, where the topic might either have been missed by the child, or badly presented by the teacher. This again must be cleared up, but only the simple forms of notation need be practised by these children, since there will be no object in their proceeding beyond thousands—the abstract mysteries of the million and hundreds of thousands are quite beyond their comprehension, and only confuse them unnecessarily.

It has already been pointed out that parcelling stock into bundles of ten, for the purpose of counting and checking, is one of many ways of bringing home to such children the real value and meaning of notation.

Other concrete methods, such as representing numbers diagrammatically on squared paper, are equally effective.

Thirdly, *Subtraction* almost invariably presents much difficulty to backward children.

Subtraction with "borrowing" is essential in even the most elementary calculation, and therefore it must be mastered.

Much controversy has always raged over the best method of teaching this somewhat difficult process, and a number of teachers still believe that "decomposition" is the best method for young children or those who are dull and backward. Their chief argument seems to be that it is a method that can be easily demonstrated by the teacher and *reasoned* out step by step by the child.

It is now generally accepted, for two main reasons, that the method of *equal additions* is preferable to the clumsy method of decomposition.

Firstly, the former method can be as easily demonstrated as the latter, secondly it can more readily be made mechanical and automatic by the child, because it is simpler and more straightforward. The "reasoning-out" steps necessary in decomposition are a definite hindrance to the

process of making the working of subtraction automatic, rapid, and accurate.

There is a further matter that must be mentioned in connection with the teaching of subtraction and one that touches very closely the backward child.

This arithmetical process presents so many difficulties to a child even after he seems to have understood the method, there are certain combinations of figures that seem to have a peculiar difficulty of their own. Three of these combinations of figures may be noted. They are—

- (a) The "0" difficulty.
- (b) The "9" difficulty.
- (c) The difficulty of like figures.

Each will be illustrated by an actual example from a paper of a dull and backward child, using the method of equal addition

- (a) The "0" difficulty—

$$\begin{array}{r} 13210 \\ - 6879 \\ \hline \end{array}$$

A child gave the answer to this sum as—

$$6340$$

He seemed to feel that it was impossible to add 10 to 0 and so a double error occurs, since he did not add 10 to the "0" he also failed to add the compensating ten in the next operation. The rest of the sum, however, was correctly worked.

- (b) The "9" difficulty—

$$\begin{array}{r} 7527.4 \\ 3698.6 \\ \hline \end{array}$$

$$3808.8$$

This difficulty is somewhat similar to the "0" difficulty. When a "9" occurs in the subtrahend, a "0" often occurs in the answer, due to the omission of the figure in the top line. This error only occurs when the "9" is made into 10 by the addition of the compensating 10.

- (c) The difficulty of like figures.

Two types of this particular error are fairly common in the work of backward children—

$\begin{array}{r} 1. \quad 3208 \\ 1738 \\ \hline 1460 \end{array}$	$\begin{array}{r} 2. \quad 7721 \\ 1841 \\ \hline 5681 \end{array}$
---	---

In Example 1 the subtraction of the "like" figure is correctly worked, but the error due to it is made in the following operation when a compensating "10" is added, where it is not needed.

In Example 2 the error is in the actual subtraction of like figures. This is a very common error, and is possibly due to "attraction" of figures or perhaps to an early confusion between the subtraction and multiplication of like figures.

These few examples, all of which are taken from test papers worked by backward children, show the need for a careful analysis by the teacher of a child's arithmetic errors, before remedial methods can be applied

"PROBLEMS" IN ARITHMETIC AND THE BACKWARD CHILD.

Teachers often say that "problems" must be omitted from the arithmetic syllabus of the Dull and Backward Class.

This is a misleading statement, since, for such children, the emphasis should always be on the practical and problem, rather than the purely mechanical, aspect of arithmetic. Of course, the ordinary arithmetic problem, artificial and unreal, involving a great deal of reading and intricate computation, is as useless to these children as it is so often to the normal child.

For the backward child, the greater part of the arithmetic should spring from his practical activities, or in any case be intimately related to them. For example, a school shop should be labelled with current prices, shopping problems set and worked out with coins and then recorded as "bill" or accounts. Girls can estimate the cost of the meals they make in the cookery centre—by reference to shop prices. They can be trained to spend wisely by this means. For example, cards on which amounts are printed—3s. 6d., 2s. 6d., 10s., etc.—can be distributed and each girl takes one to the shop, to buy for a family, either for a specified meal or a specified length of time, e.g. a week's groceries. After the shopping, accounts should be

money checked, and the methods of spending discussed and criticized. Similar methods could be followed in connection with needlework and other forms of handwork.

ORAL ARITHMETIC AND THE TEACHING OF ADDITION AND MULTIPLICATION TABLES.

It is unnecessary to dwell on the importance of oral arithmetic. Every teacher knows that

stamping spots with an india-rubber cork and endorsing ink. It is worth while having such charts as a permanent possession rather than sketching them when needed on the blackboard, since they need to be accurately and carefully printed and can be used in a variety of ways for simple or advanced work. Such a chart could be used to give practice work in adding in twos, fours, eights; for tables both for multiplication

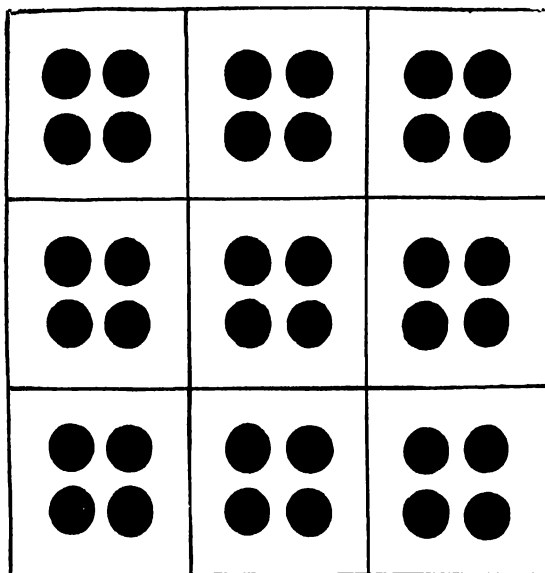


FIG. 4

Disc Chart for Number Work

3	6	2	4	1	5
7	3	8	2	3	9
4	3	6	2	8	1
5	2	4	7	3	2
6	1	4	8	3	4
2	3	5	7	6	2

FIG. 5

Chart for Practice in Addition

such lessons must be short, strenuous, and regular if they are to be effective and stimulating for the children. Originality and variety of question is essential. This can be ensured by the use of apparatus, such as charts, clock faces, diagrams, etc., to teach the time, to illustrate fractions, number squares for giving practice in rapid adding, doubling, halving, etc., series of numbers, such as are found in any sum.

Such apparatus serves a threefold purpose. It enables the teacher to get out of his ordinary question groove, forms a focus for the children's attention, and, at the same time, gives them a reasonable amount of help with the calculation of each answer. This use of a visual aid seems to make the work nearer the concrete than a question unrelated to any diagram or object.

The type of chart shown in Fig. 4 can be made by stamping coloured discs on cardboard or by

and division. The discs could be given different money values, halfpence, pence, sixpences, etc.

Fig. 5 is a simple diagram that could be sketched on the blackboard. It provides excellent practice in the adding of figures, similar to those met in any sum. Children can add according to instructions, in columns, diagonally, alternate numbers, doubling, halving, etc. A competitive element could be introduced into the work to make for the greatest possible speed.

Fig. 6 is for rather more advanced work. It can be used for subtraction or division, halving and doubling, or for practice in money by regarding the different numbers as pence, halfpence, shillings, or pounds according to the capacity of the class. Constant daily practice will make the children rapid and accurate, and will also give them a real pleasure in numbers.

Fig. 7 is intended to provide practice in rapid

change from one operation to another; any numbers can be used to fill the squares. This diagram would be best prepared before the lesson, as otherwise the children will work the examples while they are being put up on the blackboard, and the object of the exercise is to get rapidity in changing. This tendency to persevere with one form of operation when they have once started is quite common among children especially backward in arithmetic.

Another useful piece of apparatus is the clock face with movable hands. A number of these very simply constructed are useful for fractions. The most obvious use of the clock face is for teaching children to tell the time (even in the Senior School backward children may be found

60	72	36	110	38	45
19	70	64	111	54	18
35	29	16	33	27	15
75	32	49	63	46	112
39	53	77	84	23	58

FIG. 6

Daily Practice

$5+3$	$5\div3$	7×2	$13-7$
9×6	$9+6$	$9-6$	$19-6$
$37-13$	$39-13$	$8+4$	$16+4$
50×2	$50\div2$	$50-15$	$36+9$
$36+9$	$81+9$	$81+9$	$19+9$

FIG. 7

Varied Practice

unable to do this). Fig. 8 shows its less well-known use for the revision of fractions.

Fig. 8 shows $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, and their corresponding values in twelfths. Fig. 9 shows $\frac{1}{3}$ and $\frac{1}{6}$ series in relation to twelfths.

A few examples will indicate the type of question that can be given after the more straightforward work has been done.

1. How much is— $\frac{1}{4} + \frac{1}{6}$; $\frac{1}{2} + \frac{1}{6}$; $\frac{3}{4} + \frac{1}{6}$; $\frac{1}{6} + \frac{3}{4}$?

What is the difference between— $\frac{1}{4}$ and $\frac{1}{6}$; $\frac{1}{2}$ and $\frac{3}{4}$; $\frac{1}{6}$ and $\frac{3}{4}$?

Which is the greater and by how much?— $\frac{3}{4}$ or $\frac{1}{2}$; $\frac{3}{4}$ or $\frac{1}{6}$; $\frac{1}{2}$ or $\frac{1}{6}$.

Imagine the whole clock face is worth rs.; £1; £5, etc. What is the value of the shaded part in Fig. 8b, Fig. 9b, Fig. 9d, etc.

If the whole clock face is in area: 1 sq. yd., 1 sq. mile, etc., what is the area of the shaded part in Figs. 8c, 8d, 9a, etc.?

Other easily sketched diagrams for the mental arithmetic lesson are such things as—

Plans of the school playground with actual fictitious measurements.

Plans of the school neighbourhood for questions in measurement and actual direction.

Sign post for practice work in miles.

GAMES.

As was suggested in the case of spelling and word study, games can often be employed to give practice in mechanical work of different types. Lotto, for instance, teaches simple notation, cribbage is excellent for quick addition, dominoes serves the same purpose. Varieties of snap games can be introduced to give practice in multiplication. In this type of work the children's mental powers are not hampered by

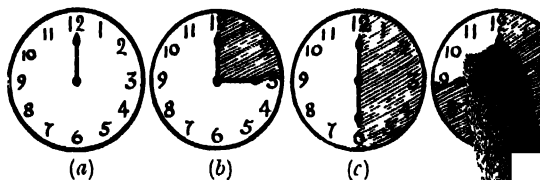


FIG. 8

Clock Face Demonstrating $\frac{1}{4}$, $\frac{1}{2}$ Series

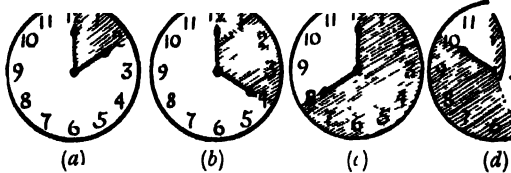


FIG. 9

Clock Face Demonstrating $\frac{1}{3}$, $\frac{1}{6}$ Series

a feeling of antipathy or hopelessness, as they so frequently are in the set arithmetic lesson; consequently different number bonds are made easily and often permanently.

V. Practical Occupation

Handwork is undoubtedly one of the most important subjects in the curriculum for the Senior backward boy. It is usually the less in which he finds himself, since among its many branches and varieties he can usually find one where he can excel and feel the stimulating emotion of joy that comes from contemplating the work that has been done by his own hands.

The selection of the right type of occupation is of the utmost importance—mere manual occupation is not sufficient. The boys in

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mind and will as well as with their hands. Every stage, work should be of such a nature to demand attention, develop thought, and call for resource. To this end, handwork must satisfy certain principles—

1. There must be definite craft teaching; a boy should learn the technique of several crafts and the use of the necessary tools, e.g. book-binding, woodwork, metal work, some forms of basketry and weaving. Many of these will be combined in objects made by the boys, e.g. a stool, to be made in wood, and seated with sea-grass or cane.

2. At the same time, his work must be interesting to himself, and the objects that he makes should be such as he himself or his group could use. In short, there must still be personal interest in work, to act as a lever for overcoming difficulties inherent in learning a craft. For example an "exercise" in bookbinding must for the boy be the making of a case or box to hold cigarette pictures, or of a portfolio to hold collections of pictures and advertisements. The best results are obtained if the boys themselves suggest the articles to be made.

3. The backward boy needs to learn a little of a number of crafts, since he can rarely reach such a really high degree of proficiency in one that it would be profitable for him to pursue it to the exclusion of all others.

Moreover, a variety of work tends to correct a very general weakness among backward children, namely, the failure to adapt themselves readily to new situations, due to their natural slowness of mind.

The variety of perceptual experience given in a variety of crafts, and the use of numerous tools, must make the children more intelligent in their general outlook, and therefore more useful in workshop and factory later.

4. A backward child needs to repeat a process many times before he remembers it, but the teacher must arrange that the repetition usually comes through the construction of a fresh object.

5. There must not be the monotony of repeating again and again the same object. For example in bookbinding, the making of hinges and corners is an important and difficult process which needs much repetition before it can be well learned. A boy can make a number of interesting

objects where this process has to be repeated; e.g. a board game of the draughts or the ludo type; a portfolio; a pocket book; a note-paper compendium—all require the same type of hinge.

Types of Work for Backward Boys

In addition to the sessions spent in the manual centres where the boys will get a systematic course in woodwork and metal work, certain types of work should be carried out in the practical room or even in the classroom if it can be adapted to the purpose.

1. SIMPLE BOOKBINDING.

This is a very useful and exact craft and as such affords excellent training for the boys.

In the early stages it should include the construction of such objects as pocket books, portfolios, notebooks, albums for cigarette cards, stamps, or snaps, etc.

Materials used should include cloth for hinges and corners, paper, leather paper, and real leather for half-binding. Each of these requires a different method of treatment.

With this craft, too, other crafts can be allied. The boys can learn to print their own end papers, and decorate and print the covers. Various methods of printing are possible, including marbling, printing from linoleum blocks, rubber, or potato, paste painting, etc. The use of leather for half-binding and for corners would lead naturally to the construction of objects in leather, such as purses and pocket books, when the simple elements of tooling can be taught.

At a later stage, the boys can bind their own magazines or papers or learn to re-case books that have become ragged and shabby. This includes the processes of mending, sewing, and trimming as well as the backing and casing which have been partially learned in the earlier stages.

2. TOY MAKING.

The backward class should be the workshop and the repair shop for the Infants' and Nursery Schools of the neighbourhood.

Big toys that are really durable offer the teacher ample opportunity for teaching the woodwork craft. Engines and trains can be

made as simple or complicated as the boys' ability or the facilities of the handwork room will allow. Big animals such as rabbits, elephants, camels, etc., can be drawn out upon three- or five-ply wood, and cut with fretsaw or pad saw. They must then be painted and mounted on stands with wheels. These make excellent exercises for the boys, and are most acceptable toys for the Nursery School or Class.

Alternatively, these animal shapes can be cut in duplicate and joined with a seat to serve as small stools or chairs, or the bottom can be so arranged as to make a rocking animal—a toy that is a great favourite with the small children.

In the construction of such toys the teaching opportunities are infinite. There is the use of the tools required for different purposes, and, in addition, the boys learn to paint in a professional way, by preparing the surface and then applying the coats evenly and thinly.

Boxes of blocks, dolls' houses, shops, walls for play rooms, etc., could all be made. In fact, the needs of the Nursery School and its repair work could provide an excellent handwork syllabus for a class of backward boys, who would then more than cover the ground of an ordinary, logically graded scheme of work.

There would be the additional advantage of working to time and for a purpose—two of the characteristics of the work they will do as adults.

Handicraft for Girls

The same principles apply to the selection of handwork for the girls. Too much emphasis cannot be laid on the fact that backward children should not be given mechanical types of work, e.g. rugwork, weaving, coiled basketry. When once the fairly easy processes have been acquired, these types of activity can be pursued with a minimum of real attention and thought: this sets the mind free for day-dream or phantasy, often a strongly marked characteristic of adolescent backward girls, and one which it is not wise to indulge at this age.

What is required for these children is work which is interesting, in which the end can be fairly clearly envisaged and a result obtained in a relatively short time. The work should be

capable of being carried out entirely by the children themselves, so that qualities of self-reliance and a sense of responsibility are engendered. Inaccuracy and lack of attention and thought should wherever possible be brought home forcibly to the child through the result.

COOKERY.

For this purpose cookery is one of the most suitable forms of activity. In itself, it is an attractive process, and the fact that it brings the children into contact with all kinds of materials and with such a variety of situations makes it of real educational value if only the teaching is on the right lines.

Cookery, like woodwork, needs to be released from the trammels of the logically graded scheme of work; this activity, which concerns one of man's most fundamental needs, could then be approached from the point of view of reality and the child's interests.

Whenever possible, the girls should cook a complete meal. In any case, they should see a complete meal assembled as the result of their combined efforts as a group.

Meals should be of the type that are likely to occur in an ordinary home and should certainly include methods of dealing with cold joints and other remnants of food, such as vegetables, stale cake, bread, etc.

Lessons of this type offer excellent opportunities for giving the children training in resource and economy and, above all, for developing imagination in cookery. They also afford opportunities for giving instruction in simple food chemistry, since the girls must learn to re-cook food so that it is not only attractive, but also digestible and nourishing.

School festivals and parties should provide opportunities for learning the lighter side of cookery, while, as a counterpart to the work of the boys in making and repairing toys for the Infants' and Nursery Schools, the girls occasionally prepare small cakes, jellies, and give the little ones a tea-party.

DOMESTIC HANDICRAFT.

A course of *Domestic Handwork*, involving the use of simple tools to make useful and attractive objects from waste material; a course

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ple repairs, such as mending objects, putting
shers on taps, learning how to put up brackets
a shelf, to use screws, put in rawlplugs, etc.,
ould again be a source of interest to older
ackward girls.

With some parts of this work, art and needle-

(Fig. 10a). In the Needlework and Art lesson, a
curtain could be designed and made for the front
of the shelves. The curtain could be decorated
in a variety of ways: a potato print could be
cut and a large all-over design printed on to
a length of unbleached calico (see Fig. 10b) or

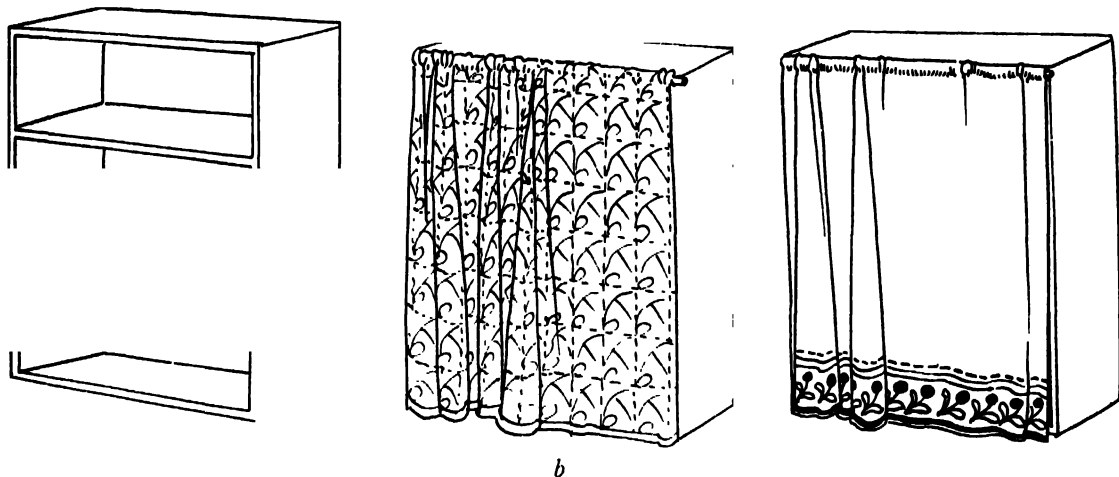


FIG. 10

Set of Shelves Adapted from a Wooden Box

work could be combined. For instance, the girls
might easily adapt a wooden box to form a set
of handy shelves for use in the kitchen, to hold

coloured casement cloth could have an *appliqué*
border of geometric or floral forms (see Fig. 10c).
The curtain being made up, the girls would then
learn how to put in screw hooks to hold the
curtain rod, and thus complete the job. The
finished object should then become the girls'
possession.

Girls could also learn to use a fretsaw and
could make themselves book ends, a book trough
or some other simple form of bookcase (see
Fig. 11). They could weave with sea-grass
a new seat into an old kitchen or bedroom chair,
after the frame had been renovated with some
coats of paint (Fig. 12).

The classroom decoration could also receive
attention, e.g. the girls in co-operation might
make a table cover and a curtain for the shelf
so often to be found between the upper and lower
parts of a classroom cupboard.

A long wooden box, e.g. an orange box, could
be sand-papered and painted green, and the top
covered with white or checked American cloth
to serve as a Nature Table; the task of keeping
the table tidy could be in the charge of one

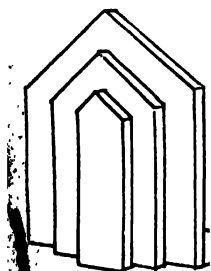


FIG. 11

Book Rest

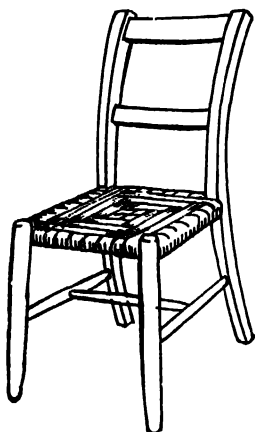


FIG. 12

A Renovated Chair

ot brushes, polishing materials, etc. The
elves should next be decorated with two or
coats of brightly coloured glossy paint

child, while all could collect specimens for observation.

Jam jars, stone pots, etc., could be collected and decorated in a variety of ways. Bags of hand-printed calico could be made to hold

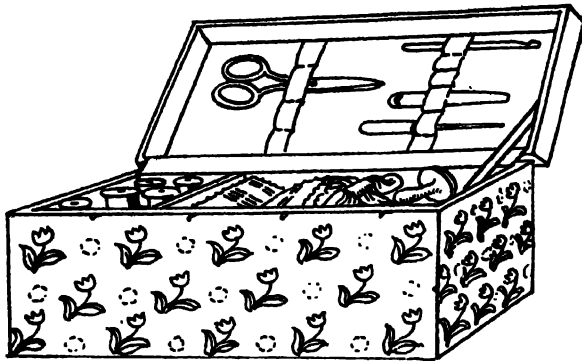


FIG. 13
A Work Box

raffia, odd pieces of material, wool, etc. Decorated book-covers, portfolios, and nature calendars could also be constructed.

Again, the girls could make a set of objects for their own use, for instance, they could cover hat boxes, or dress boxes, with good patterned wall-papers. The possession of an attractive box will encourage the girls to keep their clothes more carefully. They could cover a suitably proportioned box with cretonne, put a hinge on

the lid, and line and fit it up as a work box (Fig. 13). They could also make pencil comb-cases, purses, or pocket books.

Enough has been said to show how a course of domestic handwork could be carried out. Throughout the course the idea of work as a "related whole" should dominate the selection of objects to be made. The logically ordered series of exercises has no place here.

Gardening

Finally, for both boys and girls where possible a course of gardening should be arranged. Quite apart from the education that may be made of it, e.g. in the teaching of Biology or practical mathematics, there is emotional pleasure to be derived from the growing of flowers and fruit. It must be remembered that the dull and backward will tend to find joy in leisure, in some practical pursuit or hobby—of these gardening is not only the most useful, but also the most spiritualizing activities.

A Garden is a lovesome thing God wot!

Rose plot

Fringed pool

Ferned grot

The veriest school

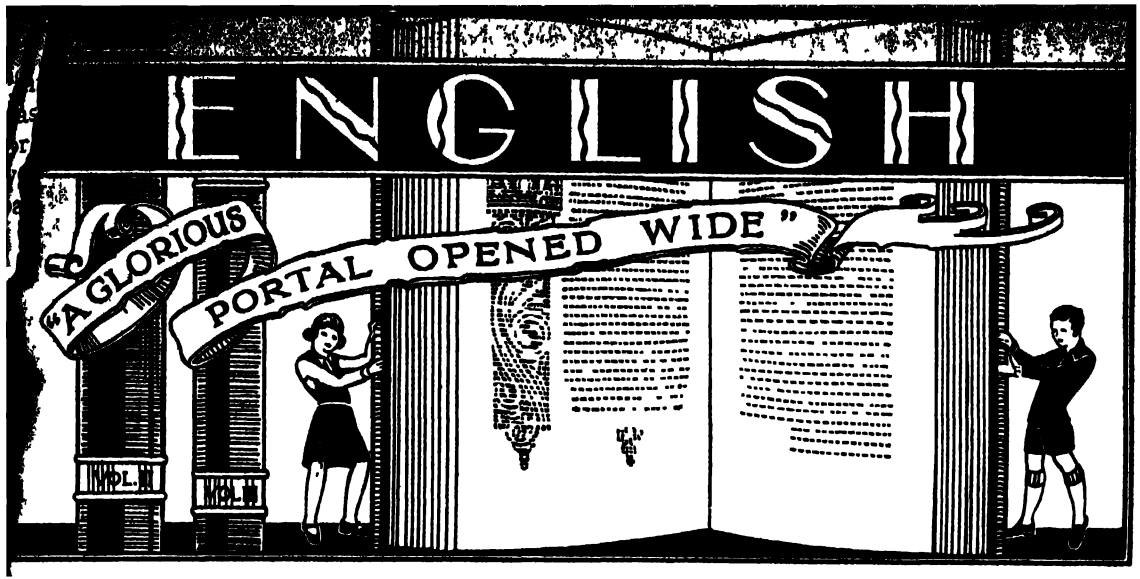
Of peace; and yet the fool

Contentends that God is not.

Not God! in gardens! when the eve is cool

Nay, but I have a sign:

'Tis very sure God walks in mine.



LANGUAGE STUDY

THE direct and definite study of the English language in its present form must be given a definite place in the English Course in every Senior School. It is now recognized that this definite study, both of the vocabulary and structure of Modern English, can no longer be divorced from the "Literature" aspect of the syllabus, nor confined to the "Composition" section, but must be definitely interwoven with both the Reading and the Writing of English. Further, it must be an orderly, definite, and precise study, designed to inculcate real standards of "right" and "wrong" in the use of language, as well as the more relative "good" and "bad" use of the mother tongue.

This Language Study will have been well run in the best Junior Schools, and must be continued along the same lines, and with methods similar to those used in the earlier years.

Pupils, on entry to the Senior Course, will in general be able to read with some facility, and to show, in their speech and in their writing, a command of English. They cannot, however, be expected to be fully aware of the uses and precision of the language, and it is accordingly the task of the Senior School, and the teacher of Senior pupils, to develop the pupils in the use and function of the language. This is the natural

course to be followed in dealing with any language: a certain facility in speaking and reading the language should precede any attempt to examine in detail its form and structure.

The Modern Method: Intensive Study of Literary Extracts

In the past, the mistake of teachers has been to isolate Language Study from Literature, and to make it a formal, philological, and grammatical study of words. The result has been to divide up the whole subject of English into a series of disconnected topics, and to give rise to a very artificial, yet apparently endless, controversy as to the relative importance and inter-dependence of the various subjects of Literature, Grammar, and Composition.

Gradually, however, a more rational view has gained ground, and it is now recognized that language study, to be really effective, must be based upon the language as written at its best. For this view, the admirable "Suggestions" of the Board of Education can rightly claim much credit, since this method of treatment is emphasized again and again in the important chapter on English, as the following extracts will show—

With a view to training the children in ease and

accuracy in the use of language the teacher should select particular passages, as a rule in prose, and preferably from a book of extracts from well-known authors. A passage so selected should not be left until the children have extracted from it, as far as they can, all that it has to give. They should understand the meaning and use of each word that it contains, and construct sentences, using some of the less familiar words appropriately. They should grasp the significance of each phrase and sentence and perceive how the ideas are related. They should recognize the general idea of the whole, and summarize it in their own words. They should apply to it such grammatical knowledge as they possess, analysing it if they can into its component clauses. Finally, the whole passage should be read aloud distinctly by some of the pupils, with all the rightness of phrasing, pronunciation and intonation of which they are capable.

Practice of this kind is of the greatest importance, but it is at present far too uncommon. In the hands of a skilful teacher it plays the same invaluable part as an exercise in translation from a foreign language for the scholars of a Secondary School. At first progress will be slow, and a few sentences may occupy a whole lesson. But the value of the work will depend upon its quality rather than on its quantity. The selection by a child of the right explanation of a phrase, whether the explanation is suggested by the context or requires recourse to a dictionary, demands from him close attention and thought. By the attempt to substitute one word or phrase for another, and by the teacher's criticism of his attempt, he can gain some elementary conception of what is meant by precision in language; of the care, on the one hand, with which a great writer uses words, and, on the other, of the vagueness of thought and disregard of shades of meaning which mark ordinary language as used by himself and others. Very careful preparation by the teacher is essential if exercises of this type are to be fully successful.

In addition to the comprehensive exercise just described, the teacher should constantly be devising various linguistic exercises on portions of the text, to be worked by groups of scholars, or the class as a whole, orally or in writing. Such exercises should involve the scrutiny of the vocabulary, form and structure of the particular passages, and their object should be to render language a familiar medium, easily manipulated. It is good oral practice to conjure as it were with the verbal materials of a piece of English; varying the subject and object; converting short sentences into long, subordinate into principal, concrete into abstract, active into passive, direct speech into indirect, and *vice versa*; or replacing particular words and phrases by others. For all such language experiments the material should be found in the books the children are reading, rather than specially composed or taken from manuals of English. The children will thus learn while still at school to rely for progress in English on the only means which will be open to them afterwards, viz. the observation and assimilation of the language and style of what they read. (*Handbook of Suggestions*, 1927 Edition, pages 97 and 98.)

The method set out in the extract given above needs no commendation. It is so obviously the

natural and reasonable method of approach to language study that it is difficult to understand why it has only been established as a generally accepted practice during the last decade.

In applying the method, it will be clear from the above that the following precaution is necessary—

1. The extracts for study should be carefully selected.
2. They should be taken as far as possible from books that the pupils are actually reading.
3. The most careful preparation of the questions and exercises by the teacher is essential.
4. While the work may of course be collected and oral, the best results will accrue from independent *individual* work, where the questions are answered in writing.
5. The exercises should be as comprehensive as possible. If these are confined, as in a previous generation, to such technicalities as analysis and parsing, the major part of the benefit of the method can give is irrevocably lost.

Examiners, especially examiners for Scholarships and Special Places, have rapidly recognized the value of the method, as involving a test of general intelligence. Thus the following is a typical test (actually set in Chesham, 1931)—

EXTRACT FOR STUDY

Five years are past and gone. It is nine o'clock on a still, bright November morning; but the bells of Bideford church are still ringing for the service two hours after the usual time; and in the midst of going soberly according to wont, cannot but break forth every five minutes into a jocund and tumbling head over heels in ecstasies of Bideford streets are a very flower-garden of all colours, swarming with seamen and burghers, burghers' wives and daughters, all in their holiday attire. The ships in the pool are dressed in all flags, and give tumultuous vent to their feelings of peals of ordnance of every size. Every street is crammed with horses; and Sir Richard Grenville's house is like a very tavern with eating and drinking and unsaddling, and running to and fro of groom-servants. Along the little churchyard, peopled with women, streams all the gentle blood of North Devon,—tall and stately men, and fair and worthy of the days when the gentry of England were by due right the leaders of the people, by their prowess and beauty, as well as by their intellect and education.

And what is it which has thus sent old Bideford wild with that "goodly joy and pious mirth" which we now only retain traditions in our hymns of the Psalms? Why are all eyes in the church with greedy admiration, on those four weather-

mariners, decked out with knots and ribbons by loving hands; and yet more on that gigantic figure who walks before them, a beardless boy, and yet with the frame and stature of a Hercules, towering, like Saul of old, a head and shoulders above all the congregation, with his golden locks flowing down over his shoulders? And why, as the five go instinctively up to the altar, and there fall on their knees before the rails, are all eyes turned to the pew where Mrs. Leigh of Burrough has hid her face between her hands, and her hood rustles and shakes to her joyful sobs? Because there was fellow-feeling of old in merry England, in county and in town; and these are Devon men, and men of Bideford, whose names are Amyas Leigh of Burrough, John Staveley, Michael Heard, and Jonas Marshall of Bideford, and Thomas Braund of Clovelly: and they, the first of all English mariners, have sailed round the world with Francis Drake, and are come hither to give God thanks.

QUESTIONS

Describe very briefly the scene in the streets of Bideford on this November morning of which you have read.

State the century or period in which the events happened to take place.

Why were the four mariners and Amyas Leigh honoured?

Give the meaning of the following: *jocund peal, s, mariners, personal prowess, ordnance.*

Who was Hercules?

Use the following words in sentences of your own: *jocund, gigantic, stature, congregation.*

It will be noted that the questions given above are not confined to "Language" but deal also with the actual content of the extract, the whole being one of general comprehension of the text read.

Usually, as we have noted, the exercise should come naturally out of the actual reading of the text, either from class books at the moment in use, or from books accessible in the school library.

As an illustration, we take an extract from *A New English Treasury*, Senior Book II (Jan.). This new series is intended primarily for reading and enjoyment, but in every book may be found material for countless exercises in Language Study. The following is the concluding paragraph from the larger extract from Mitford's "Our Village," as given in Book II (pages 23 and 24).

EXTRACT

Coming again up the hill, we find ourselves on that same old charm of English scenery, a green common bordered by the road; the right side fringed by hedge-rows and trees, with cottages and farm-houses snugly placed, and terminated by a double

avenue of noble oaks; the left, prettier still, dappled by bright pools of water, and islands of cottages and cottage-gardens, and sinking gradually down to cornfields and meadows and an old farm-house, with pointed roofs and clustered chimneys, looking out from its blooming orchard, and backed by woody hills. The common is itself the prettiest spot of the prospect: half covered with low furze, whose golden blossoms reflect so intensely the last beams of the setting sun, and alive with cows and sheep, and two sets of cricketers; one of young men, surrounded by spectators, some standing, some sitting, some stretched on the grass, all taking a delighted interest in the game; the other, a merry group of little boys, at a humble distance, for whom even cricket is scarcely lively enough, shouting, leaping, and enjoying themselves to their hearts' content. But cricketers and country boys are too important persons in our village to be talked of merely as figures in the landscape. They deserve an individual introduction—an essay to themselves and they shall have it. No fear of forgetting the good-humoured faces that meet us in our walks every day.

LANGUAGE EXERCISES

1. Give the meaning of *dappled, clustered, spectators, landscape*.

2. Give the meaning of—

(a) "backed by woody hills."

(b) "the prettiest spot of the prospect."

(c) "an essay to themselves."

3. Give other words similar in meaning to *peculiar, fringed, terminated, reflect, intensely*.

4. Give words opposite in meaning to *irregularly, sinking, lively, important, good-humoured*.

5. Use the following words in sentences of your own, to show that you understand their meaning: *scenery, avenue, orchard, surrounded, interest, introduction*.

6. The word *common* has different meanings. Write sentences to show these.

7. Why are the oaks here called *noble*?

8. What is meant by *humble* in the phrase "at a humble distance"?

9. This extract contains several compound words formed of two nouns, e.g. *hedge-row, farm-house*. Give other examples of compound words which this scene might suggest to you.

10. The first long sentence of this extract ends at "woody hills." Rewrite this long sentence, using three or four shorter sentences.

These examples are illustrative only. They may be varied and amplified to any desired extent.

The Method of Intensive Study Applied to Poetry

In the extracts from the *Handbook of Suggestions* quoted above, it will have been noted that the literary extracts recommended for study are indicated as being preferably "as a rule in prose." It would appear, however, at first sight, that the "intensive" method is even more

applicable to verse than to prose, for the limitations imposed by the necessities of rhythm and rhyme frequently result in the use of words and phraseology in such a manner as to be obscure and even meaningless to a child at the first reading.

On the other hand, we must be mindful of the bad old days when pupils parsed and analysed their dreary way through an English classic in verse, without any regard whatever to the beauty of its form or content, with a resultant distaste for the poem, and even for poetry in general, which was most difficult to eradicate later. It is, without doubt, to enable teachers to avoid such a danger that wise words of warning are included in the *Handbook of Suggestions*—

... it may be, and often is, necessary to explain the meaning of difficult words or phrases in a poem, but to treat it as an exercise in the learning of "meanings" or to use it for preliminary lessons on grammar or spelling, is a sure way of preventing any perception of its beauty.

But—it may be well argued—the "perception of its beauty," in dealing with a poem or extract in verse, may well include some investigation of its structure and craftsmanship, as well as of its more emotional content. It is with this idea before us, therefore, that we shall venture to indicate the possibilities of the intensive method of studying the language and structure of verse extracts.

As a typical example, we shall take a short extract from "The Deserted Village," by Oliver Goldsmith.

THE VILLAGE SCHOOLMASTER

A man severe he was, and stern to view;
I knew him well, and every truant knew.
Well had the boding tremblers learned to trace
The day's disasters in his morning face;
Full well they laughed with counterfeited glee
At all his jokes, for many a joke had he;
Full well the busy whisper circling round,
Conveyed the dismal tidings when he frowned;
Yet he was kind; or, if severe in aught,
The love he bore to learning was in fault;
The village all declared how much he knew;
Twas certain he could write and cipher too;
Lands he could measure, terms and tides presage;
And e'en the story ran that he could gauge;
In arguing, too, the parson owned his skill,
For e'en though vanquished, he could argue still;
While words of learned length and thunderous sound,
Amazed the gazing rustics ranged around;
And still they gazed, and still the wonder grew,
That one small head could carry all he knew.

Exercises based on the above extract

1. Explain the following phrases—
(a) "boding tremblers,"
(b) "the day's disasters,"
(c) "counterfeited glee."
2. Give other words for *severe*, *cipher*, *presage*, *rushes*.
3. What exactly is meant by "the story ran"?
4. Rewrite the first two lines of this extract, would usually be written in prose.
5. Give words or phrases opposite in meaning
(a) "dismal tidings,"
(b) "owned his skill,"
(c) "vanquished."
6. This extract contains several noun-clauses. are they?
7. Form nouns from each of the following: *busy*, *measure*, *argue*, *amazed*.
8. Give a character-sketch of this village master in your own words.

It will at once be noted that in the extract given above, in connection with both prose and verse extracts, a certain amount of grammatical knowledge is presumed. This is in accordance with the advice given in the *Handbook of Suggestions* and quoted above—"They apply to it such grammatical knowledge as they possess."

The obvious question at once arises—Is this essential basis of grammatical knowledge to be acquired?—a question which led once to a discussion of the place of *Grammar*, the Course of English as followed in the School.

English Grammar

The fires of controversy over the place of English Grammar in the Elementary School have not yet died away. The battle furiously before a Departmental Committee and is fully described in the subsequent part of this Committee, issued in 1921 (*The Teaching of English in England*). Opponents of Grammar stated that it was most unpopular; that the idea of its utility as a mental training was fallacious; that it was of little assistance to pupils or teachers as a standard of accuracy; that a normal child spoke and wrote grammatically without learning formal grammar and that the time usually devoted to Grammar could be more profitably spent in the study of Literature. Finally, it was claimed that the great improvement in the writing of English observed in many schools was due to

ct that the study of Literature in these
ools had replaced the study of Formal
grammar.

The indictment was formidable, and difficult
refute. Those who supported the retention

evidence in Secondary Schools than in Element-
ary Schools in England.

The controversy is only seen in correct per-
spective when viewed in its historical aspect.
Formal Grammar (usually divorced from both



FIG. 1

"Call a Spade a Spade"

Philip II of Macedon (382-336 B.C.), describing his subjects, said, "These Macedonians are a rude and clownish people who 'call a spade a spade'."

grammar claimed that the subject had defini-
tively disciplinary and utilitarian values, that it
was a reliable standard of accuracy and
precision in language, where none other existed,
and that some knowledge of its subject-matter was
essential if any progress was to be made in
learning language, especially a classical
language. It is undoubtedly for this reason that
the study of English Grammar is now more in

Literature and Composition) occupied a very
important place in the official "Codes" and
school time-tables of the nineteenth century,
and was in turn a direct lineal descendant from
the narrow classicism of the "Grammar"
schools of the eighteenth and seventeenth
centuries and earlier. The original humanists
of the Renaissance did not over-emphasize
"Grammar" at the expense of the content of

THE PRACTICAL SENIOR TEACHER

Classical Literature, but gradually the study of Grammar, mainly because of its inherent difficulties, usurped almost the whole of the time devoted in the schools to the Classics, though the dangers of such a course were evident to thinkers such as Roger Ascham, who wrote that "to read the grammar alone by itself, is tedious for the master, hard for the scholar, and cold and uncomfortable for them both."

Throughout the development of the English Elementary School, during the last half of the nineteenth century, this undue attention to Formal Grammar persisted, and the reaction, though slow in developing, was particularly violent at its maturity, with the result that Grammar as then known was threatened with total abolition from the schools. The hostility to the subject was everywhere most marked. Even the admirable Report mentioned above (*The Teaching of English in England*) includes the following striking pronouncement in its *Introduction*—

We are strongly of opinion that in dealing with literature, the voyage of the mind should be broken as little as possible by the examination of obstacles and the analysis of the element on which the explorer is floating.

a graceful literary expression of the dictum that Grammar should not obscure Literature. Elsewhere in this same Report we read that, while it is admitted that Grammar is the essential basis of the linguistic study of all languages (including English), yet if a child is unlikely to pursue such study, then "for practical purposes all that is required is the creation of a habit of correct speech, and this can be effected through the reading of literature and the writing of composition."

But the subject is not so summarily dismissed, and the later *Handbook of Suggestions* (1927) contains some excellent advice on the matter, which has had a steadying influence upon the activities of heated controversialists—

The intelligent study of language will necessarily involve some teaching of Grammar. When children have acquired a reasonable command of language they will realize that it is not an incoherent assortment of words, but that different words perform different functions and are related to each other in a variety of ways. The aim of the teaching of Grammar is to explain to them these functions and relations.

The different parts of speech and their functions

in the sentence should gradually be taught, and the children should have practice in recognizing them. They will be able to perceive that every sentence has a structure and will appreciate the meaning of such terms as subject, predicate, object, complement. Later they should be taught to analyse the complex sentence and to distinguish the different types of phrase and subordinate clause, according to the parts of speech which they represent. They will also perceive that variation in the function and meaning of certain words is accompanied by variation in their form, and they should then learn certain facts of English accidence and certain rules of syntax, coming to understand what is meant, e.g. by conjunctions, inflexions, moods, tenses, etc.

Many other grammatical terms will prove necessary, as the scholars, through studying the behaviour of words in actual use, discover additional points of significance in their form, use, meaning, and relations. When once an idea has been clearly grasped there is no reason why the teacher should hesitate to supply and employ the appropriate grammatical term. Such terms as "active" and "passive," "transitive" and "intransitive," "participle," "impersonal," "antecedent," "apposition," "auxiliary," and the names of the cases, moods and voices cannot be dispensed with if the study of language is to correspond with the capacity of intelligent scholars. (*Handbook of Suggestions*, pages 98-99, Edition 1927.)

These extracts contain the most valuable and definite advice to teachers. Here is indicated, in precise terms, what is considered to be desirable and possible in the teaching of Grammar in the Post-primary School. In this respect the advice is much more helpful than the more qualified phrases of the "Hadow" Report, which appeared a few months earlier than the *Suggestions*. In this Report we find the following—

There can be no doubt that too much time and attention were formerly devoted to the study of formal grammar in elementary schools, and in consequence a natural reaction set in. A considerable proportion of that time was occupied in dealing with intricate technicalities which had no obvious bearing on the teaching of English composition. Moreover, there was a great difference of opinion as to the value of any formal instruction in the subject. We think, however, that some instruction in the elements of grammar is valuable, especially where classical languages are not taught, and that such instruction might best be given in connection with the teaching of composition, and to a less extent in association with reading aloud. Some knowledge of grammar enables the children to test their own English, and we would urge that such knowledge of formal grammar as is required to enable the pupils to understand the art of writing correct English is indispensable and should be included in the time-table. In many instances there would probably be no need to have a textbook in grammar, but the pupils should, of course, know the parts of speech and the functions in the sentence. In order to secure these results in a systematic way, a course of instruction

LANGUAGE STUDY

should be arranged which would fulfil the practical purposes in each individual school. It should be drawn up by the teacher in the light of his own knowledge of the power of expression and understanding of language shown by his scholars. (*The Education of the Adolescent*, pages 194 and 195.)

We have perhaps now indicated sufficient authority for the inclusion of Grammar in the Language Study syllabus in every Senior School. It remains only to quote the timely warning contained in the *Handbook of Suggestions*—

The teacher should be careful to preserve a sense of proportion. He should avoid obsolete and burdensome pedantries, such as detailed parsing on the lines of Latin Grammar, the multiplicity of arbitrary rules and the teaching of subtleties and niceties that are beyond his pupils' comprehension or of no practical use to them. Nor should he forget that Grammar was made for language, not language for Grammar.

With this caution ever-present to our minds, we shall now proceed to suggest a possible syllabus in Language Study (including Grammar) for use in an average Senior School.

A Suggested Language Study Syllabus for a Senior School

FIRST YEAR—AGES 11-12

Vocabulary

- Words alike in sound but spelt differently.
- Words almost alike, and frequently confused.
- Words similar in meaning (synonyms).
- Words opposite in meaning (antonyms).
- Selecting the most suitable word—suitable comparisons.
- Words which are overworked.
- Words with several meanings.

Grammar

- Nouns—proper and common—number and gender.
- Verbs—concordances—tenses.
- Adjectives and adjective-phrases.
- Adverbs and adverb-phrases.
- Pronouns—relative pronouns.
- Prepositions.
- Simple analysis.
- Enlargements and extensions.
- Adjective clauses.
- Noun clauses.
- Adverb clauses.
- Faulty sentences.

General

- Simple rules for punctuation and spelling.
- Quotation marks.
- Phrases in common use.

SECOND YEAR—AGES 12-13

Vocabulary

- Words frequently confused.
- Words with several meanings.
- Words and phrases similar in meaning.
- Words opposite in meaning.
- Selecting the most suitable word.
- Suitable comparisons.
- Overworked words.
- Simile and metaphor.

Grammar

- Nouns and verbs.
- Active and passive forms.
- Common mistakes in the use of verbs.
- Adjectives and adjective phrases.
- Adverbs and adverb phrases.
- Pronouns—use and misuse.
- Prepositions.
- Simple analysis.
- Noun phrases.
- Complex sentences with adjective-clauses.
- Complex sentences with noun-clauses.
- Complex sentences with adverb-clauses.
- From simple to complex.
- Relative pronouns and their misuse.

General

- Simple rules of spelling.
- Phrases in common use.
- Faulty sentences.
- "Howlers."

THIRD YEAR—AGES 13-14

Vocabulary

- Words frequently misspelt.
- Words commonly confused and misused.
- Words with several meanings.
- Words similar in meaning.
- Words opposite in meaning.
- Short words for long.
- Overworked words.
- Selecting the most suitable word.

ns and noun clai
s and verb forms.

Transitive and intransitive verbs.

Active and passive forms.

Pitfalls in the use of verbs.

Adjectives—phrases and clauses.

Adverbs—phrases and clauses.

Pronouns—personal and relative.

General

Redundancy in sentences.

Slang and colloquialisms.

Hackneyed phrases.

Exaggeration and pretentiousness.

Double meanings.

Similes and metaphors.

Everyday phrases and proverbs.

Faulty sentences—"howlers."

FOURTH YEAR—AGES 14-15

No definite syllabus is indicated for this final year, but *Common-sense English*, Senior Book IV, intended for pupils of this age, contains a carefully selected and graded series of prose extracts, sixty in number, chronologically arranged, for the purpose of intensive study, with a selection of questions on both the content and the language of each extract.

This method, where adopted, has proved extremely valuable and interesting to the pupils. Where more definite linguistic study is desired, this may be obtained, if necessary, from a more detailed development of the elements of Formal Grammar as indicated in the first three years of the *Common-sense English Course*. On the other hand, some teachers may prefer to develop the fascinating field of the history, derivation and development of words and language, as indicated in this volume in the chapter on "The Historical Approach to the English Language."

General Observations on the Suggested Syllabus Outlined Above

A first examination will indicate that the treatment is mainly *concentric*. The more important topics are repeated in each year of the course. Practical teachers will appreciate

fully the need for this yearly repetition of facts and topics in new and extended forms.

A second point to be noted is that vocabulary exercises and work in Pure Grammar occupy approximately equal spaces in the curriculum.

Having stated the content of our suggested syllabus it is now necessary to indicate in some detail how this subject may be actually taught.

Suggestions for Teaching the Above Syllabus

VOCABULARY

In the first place it is essential that the pupil should *use* words, in speech and in writing, and should *experiment* with words, for words, and words alone, in the ultimate, are the fabric of which language is built. Words must be first *acquired*, through speech and reading, and then *used* in writing. The main aspects of the English Course in schools—speaking, reading, and writing—thus act and react on each other at every stage.

In this study of words, that fundamental book of reference—the Dictionary—must play an important part. The full possibilities of this most important instrument in Language Study are only gradually being realized by teachers. A modest dictionary should be available for every older pupil, while a more complete and comprehensive dictionary should be available for reference on all points of difficulty. An interested teacher can devise a whole series of exercises on the dictionary alone. We indicate here only a few of its possible uses—

1. It should be used to elucidate all "meanings" of the more difficult words encountered in the pupil's *reading*.

2. It should be used to confirm the usual spelling of words when the pupil is *writing*.

3. These are its two more regular uses, but they by no means exhaust the possibilities of the dictionary. It is a useful exercise to *invert* the first of these dictionary uses here given, i.e., to supply the meaning and to ask for the word. Thus we may ask the pupils to give the word usually applied to a person who is skilled in the treatment of diseases of the eye, and the old conflict between *oculist* and *optician* will at once furnish a profitable discussion. So, to

more *synonyms* through a good dictionary, and it is useful and exhilarating for the pupils to attempt to compile a list of variants possible for such a word as "said" in reporting a speech conversation. In such a case the variety will astonish most pupils, for instead of the tedious repetition of "said," "said he," "said she," "said they," etc., we have endless variations such as *admitted, announced, answered, adduced, inferred, added, began, continued, cried, claimed, duckled, clamoured, concluded, commanded, reed, declared, demanded, enjoined, entreated, claimed, ended, echoed, expostulated, ejaculated, rned, grunted, gasped, growled, insisted, inter- ped, murmured, ordered, persisted, pleaded, counced, quoth, remarked, replied, rejoined, lected, remonstrated, reiterated, repeated, re- led, resumed, raved, roared, spoke, snorted, lapped, screamed, shouted, shrieked, sneered, npered, suggested, stuttered, spluttered, threat- uttered, ventured, volunteered, whispered, whimpered, whined, yelled.*

It is a useful exercise for pupils to attempt to use as many of these as possible in writing a reported conversation.

4. Finally, a good dictionary is a mine of remarkable information in connection with the history of the language—its words, its phrases in common use, its idioms, and its proverbial sayings—and it should be in constant use for reference in such exercises as those requiring substitution of short words for long words; words of English origin for words of classical origin; one word for several words; and all the very useful and novel exercises invented by modern teacher of English, and by examiners and textbook writers.

It is in the sections of the syllabus dealing with Grammar that the most careful treatment is required, if the teaching to-day is to be free from the defects of that of a generation or two ago. The change in method may perhaps be briefly expressed as from *deduction to expression and use*. No longer does a modern teacher begin in the dull old deductive way by teaching definitions with examples, followed by the even duller exercises of "picking out" parts of speech, or writing "sentences containing" parts of speech or examples of syntax.

The change of treatment is particularly noticeable in the more difficult topics of noun, adjective, and adverb phrases and clauses. Formerly the teacher *began* with the *complex* sentence, analysed or "picked out" the clauses, taught the definition, and depended for further exercises on two types of examples only: (i) "Analyse the following sentence, giving the principal sentence and the subordinate clause(s)," or (ii) Write a complex sentence containing a noun (or adjective or adverb) clause.

The modern treatment is to proceed by expansion thus

Suppose it to be the adverb clause which is under consideration.

Take first a simple sentence, e.g.

I will come *soon*.

Here *soon* is at once recognized as an adverb. This adverb may readily be expanded into an adverb phrase, e.g.

I will come *in a few moments*.

The final step gives the *adverb clause*, e.g.

I will come *when I have finished my work*.

This simple treatment of clauses may readily be followed in dealing with adverb and adjective clauses, but is not so easily applicable to noun clauses. On the other hand, the use of actual noun clauses as subjects or objects of sentences is an exercise which most pupils find of extraordinary interest. As an example, we may take a simple noun clause such as "what you have told me." This may readily be used both as subject or object, e.g.

What you have told me is most interesting (subject).

I cannot believe *what you have told me* (object).

Teachers, who are interested, can construct many such examples, which need not be confined to the usual textbook examples.

The traditional exercise, e.g. "analyse" or "pick out," in this inductive treatment, can only come as a final exercise, if it comes at all, while such a vague general exercise as "Write a sentence containing a noun clause" should only be utilized for a test or examination, and, on the whole, may with advantage be omitted altogether.

In addition to exercises of the kind just indicated, there is a general exercise which is

of the greatest value in dealing with complex sentences. Its nature may be best indicated by the usual direction — 'Combine the following sentences into a single sentence, without using the word 'and'. The sentences given are usually two or more simple sentences, capable of being rendered in a single complex sentence by means of appropriate clauses. The complementary exercise *viz.* the dissection of a complex sentence into its simple equivalents is less seldom required though occasionally the exercise is useful.

For this purpose an extract of the following kind may be utilized—

It was one of those delicious spring mornings when all Nature seems to rejoice when the newly opened leaves are greenest and freshest when the lark springs blithest from the verdant mead and sings nearest heaven when a thousand other feathered choristers warble forth their notes in copse and hedge when the larks crow merrily near their nests in the lofty trees when gentle showers having fallen overnight have kindly prepared the earth for the morrow's genial warmth and sunshine when that sunshine each moment calls some new object into life and beauty when all you look upon is pleasant to the eye all you listen to is delightful to the ear in short it was one of those exquisite mornings only to be met with in the merry month of May and only to be experienced in full perfection in Merrie England—(from *The Star Chamber* H. Ainsworth)

An examination of this extract reveals that it is one long complex sentence. Pupils accordingly may note carefully its structure and its various clauses and may then attempt to re-write it in a number of shorter sentences maintaining as far as possible its balance and proportion.

The Wrong Use of English

We do not propose to deal in detail here with the correction of mistakes in Composition. This will be treated in the chapter on Composition. What we propose to refer to here are the mistakes which *all* users of the English language constantly make.

So far as pupils in school are concerned psychologists of recent years have urged that we should not confront our pupils with mistakes made by others, but should concentrate their attention on *correct* rather than on *incorrect* forms. They accordingly look askance on that

popular form of exercise or test which begins with the direction "Correct the following sentences —". On the other hand, all teachers, if they are wise, *will* collect and classify the mistakes, especially the mistakes in spelling, grammar, and syntax, to which their pupils are prone, and will rightly concentrate their efforts upon the eradication of these common faults. Mistakes in spelling are perhaps more individual and personal than any others, and accordingly each pupil should be encouraged to keep a list of words which *he himself* constantly misspells or finds difficult. Mistakes in grammar and syntax though apparently of endless diversity, can readily be classified under a few main headings for the convenience of the teacher. We indicate a few—

- 1 Mistakes in concords and agreements
- 2 Wrong verb forms
- 3 Wrong case forms (with pronouns)
- 4 Misuse of relative pronouns
- 5 Confusion of adjectives and adverbs
- 6 Wrong comparisons e.g. tallest for taller

But mistakes are something more than *mere* form or grammar. More insidious and more difficult to correct are mistakes in *style*; and accordingly the teacher must ever be alert to correct such things as slang and vulgarisms, colloquialisms and clichés, journalese and novelesque, ambiguities and redundancies, hackneyed phrases, exaggeration, and flip writing. All these form topics for exercises in the books of the *Common sense English Course* and these exercises should be amplified by examples of the teacher's own collection.

But in dealing with this difficult question of *style* in speech and writing we leave the domain of strictly scientific Language Study and approach the equally interesting field of Composition.

We have, we hope, said enough in what we have written above to convince teachers of the importance of definite Language Study exercises, including exercises in Grammar, and the work of this kind while it cannot, and ought not, to be entirely separated from either the general reading or the writing of the pupils, is of sufficient importance and interest to have its own well ordered syllabus.

THE HISTORICAL APPROACH TO THE ENGLISH LANGUAGE

WITH the decline in the teaching of Formal Grammar in our Schools, older teachers will have noted, perhaps with some regret, the disappearance of that historical and philological side of the subject, once so popular in schools, particularly in the matter of "roots," "prefixes," and "suffixes," which were easily taught and readily learned. The tendency to-day is to emphasize the literary and æsthetic aspect of English, and to endeavour to teach our pupils to appreciate the English language and its literature *as it is to-day*, without much reference to the stages by which its present development has been reached.

In this sense, Literature and Language have always to some extent been opposed. The latter half of the nineteenth century saw Language, as contrasted with Literature, triumphant in the Schools, the Colleges, and the Universities. Philology held the field, to the exclusion of Literature, and, indeed, for several centuries before that period the study of the English Language, from Anglo-Saxon onward, was considered at Oxford and Cambridge to be of greater importance than the study of Literature. From 1850 onward, mainly owing to the influence of German scholarship, philology and phonetics were pre-eminent in all University syllabuses and examinations. The influence spread through the Training Colleges, and Matthew Arnold noted (as H.M. Inspector) the extraordinary proficiency of Training College students in the Language aspect, particularly in Grammar and Elementary Philology, as opposed to their equally extraordinary ignorance of English Literature.

In the reaction which has followed, the groundwork of the English Language has become, for the moment, of less educational importance than the content of English Literature, but gradually, through the devoted efforts of men like Professor H. C. Wyld, Professor Ernest Weekley, and others, the historical aspect is again receiving

attention, and the attractive field of word-history is again being explored.

For any person, teacher, or pupil who has the slightest historical sense, the field is indeed fascinating—even romantic. As Professor Wyld forcibly expressed it, "Philology is not a dull subject, unless taught in a dull way by dull people," while the apt title of one of Professor Weekley's books on the subject, *The Romance of Words*, indicates a happy hunting ground, as fascinating and as exciting as any other historical field. It is in this sense of exploration and discovery that we hope to indicate something which may be achieved by an enthusiastic teacher, to the joy and profit of his pupils. We do *not* recommend the infliction of the study of Anglo-Saxon or Medieval English upon Senior School pupils, but we *do* believe that ample material for useful study will be found in words and phrases: their history and development; their origin, formation, and change; their birth, decline, and death; the reception and acclimatization of newcomers among words—in short, all the amazing developments which are brought about by that general human "urge" which is well described by Professor Logan Pearsall Smith as the "Genius of the Language" (*The English Language*, Home University Library, 2s. 6d. net.)

The Sources of English

If we examine modern English, particularly in comparison with modern continental languages, such as French or German, we may note several prominent characteristics. In the first place, our own language is largely uninflected. Whatever inflexions we may once have used have now largely disappeared, particularly those which indicate "case" or "gender" or "mood." In the place of inflexions for case and mood, we make free use of prepositions and auxiliary verbs, while gender has largely disappeared. In

this connection we have but to contrast the somewhat artificial gender groupings of nouns in German and in French which make these languages so difficult for beginners

For any reasonable explanation of these notable changes and simplifications in our language we must turn to its history and the history of the English Language is largely the history of England itself

To go back no farther than the Roman era, it is safe to say, that during the several centuries of this occupation, most of the people of these islands spoke Latin of some kind, although the original British or Celtic language may have persisted in various parts. These however are not the sources of modern English. Its sources are clearly to be traced in the language imported into this country by the German invaders of the fifth and sixth centuries and the Angles and Saxons. This earliest native speech of the English (known as Anglo Saxon or Old English) belonged to the great Teutonic family of languages, and was in itself comparatively pure containing few foreign elements. Further it was a highly inflected language, and it was this language which under the influence of cultured Irish immigrants developed in Northumberland into a real literary language. But this highly civilized English centre was in its turn almost wiped out by further barbaric invasions—this time from northern Europe, whence came the Danes in the eighth and ninth centuries to conquer and finally to be assimilated. As the people gradually merged into one race so the languages not unlike each other, were gradually intermingled and accordingly northern speech became tinged with Danish terms, though the Anglo Saxon of other districts such as Wessex remained fairly pure and unaffected.

But another invasion—the Norman Conquest was yet to come and this invasion was destined to have an effect even more profound upon the ultimate development of English as we know it to day. English, as then spoken, became degraded—the language of the conquered and the common people—while Norman-French was the language of the conquerors, the Court and the professional and educated classes. Gradually however, the two very distinct languages coalesced, and the strange fact remains

that it was the language of the common people which ultimately prevailed. Thus, modern English is, on the whole, Teutonic in origin, with wealth of Romantic elements, which have entered *via* Latin and French.

This great change in our Language is usually placed in the fourteenth century, for it was 1362 that English, and not Anglo French, became the official language of the Courts and Schools. It must not be assumed that this English was the language of the whole country for there were several very vigorous and sturdy dialects in use. Gradually however, the dialect known as the Midland dialect, as spoken in London and at Oxford and Cambridge became the standard speech of people of all classes and out of this dialect particularly through the genius of Chaucer and Wyclif (who used it) modern English was born.

Truly a fascinating history—

Despised, ruined and destroyed for three centuries ousted from its pride of place by an alien tongue and then almost swamped by the rush of foreign words yet like the fabled bird of Arabia it arose swiftly from its ruin and spread its wings for new and hitherto unequalled flights.

The English Language I. P. Smith (Home University Library)

The Growth of the English Vocabulary

The sketch of the history of our language, as given above indicates that its word content must have been enriched through the centuries by contributions from numerous other languages. Thus we find as we should expect to find words which have come down to us practically unchanged from their early English or Anglo Saxon form—words which have come to us from Danish and Scandinavian sources—words which have survived from the time that Norman French was spoken in this country, together with a very large number of words of Latin origin which have entered English at an early date *via* Norman French, or, at a much later date, under the influence of the Revival of Learning and the consequent widespread study of the classical languages.

This double origin to be found in words from the Latin is also true, to a lesser extent, of words

ed from Greek sources. The twofold origin of some of our words derived from the Latin is perhaps most clearly seen in a few pairs of words as *compute* and *count*, or *secure* and *sure*. In these pairs the longer word is usually the word derived directly from the Latin, while the

A glance at any dictionary will indicate how much we owe in our language to the original Anglo Saxons, and to the later Danes and Scandinavians. It is curious, too, that the Normans (who were originally Scandinavians) brought with them a number of words which



Celt

Greek

Roman

Saxon

Dane

Norman

FIG. 1

Men who have Helped to Build up our Language

shorter form has come to us from the Latin *via* the French.

It is a strange fact of philology that our language contains comparatively few words of definitely Celtic origin, in spite of the nearness of the English to their Welsh, Scottish, and Irish neighbours. Later borrowings from the Gaelic exist in such words as *bog*, *brogue*, *shamrock*, and others, but Celtic words adopted by early English are few and doubtful.

had been adopted into Norman French, but were of definite Teutonic or Scandinavian origin. While this Scandinavian influence in our language did not at first penetrate very rapidly, it is clear that, by the thirteenth century a very large number of words of Scandinavian origin had become permanent and vigorous in our language. The process still continues, and Mr. L. P. Smith gives interesting examples of words of Northern origin admitted more recently.

to literary English. Thus we have *billow* (1552), *clumsy* (1597), *blight* (1619), *ghyll* (1787), *beck* (a stream) (1795), *scamp* (1837).

But it is from *Latin* sources that our language has been most enriched, and, accordingly, some knowledge of Latin, and preferably of both Latin and French, is necessary for the student who would explore at all fully this wonderful mine from which so large a number of English words are derived. Here, too, he may delve in that rich field known as *synonyms*, which have helped to make our English language at once so elastic and so expressive. Further, in the later words, coined and adopted from both the Latin and the Greek (to satisfy the needs of Philosophy and Science) he will learn how vastly superior are many of these words to their Anglo-Saxon and German equivalents, though some Anglo-Saxon purists would have us prefer the

Anglo-Saxon *painlore* to the classical *patholos* and similarly with other equivalents. On the other hand, the early classical term *place* (Latin via French) is less pretentious than *locality*, its more classical synonym, or *location*, a variation more usually found in American English.

We have indicated very briefly the main sources from which words have entered our vocabulary, and in the following sections we shall try to show how these words have been assimilated, changed, and "anglicized,"—so naturalized, indeed, that frequently their origin is obscured. Fortunately, any good dictionary will indicate the historical source of most of our words, while the monumental *Oxford Dictionary* will give reliable information not only as to the derivation and source of a word, but also as to its first appearance as a recognized word in literary English.

HOW WORDS ARE MADE

We have seen how our language has been enriched by the borrowing and adoption of words throughout the centuries of its development. In this section we propose to discuss briefly how the English people have themselves enriched their own language by the coinage of new words.

New words are made from old words in English by two main processes—

(a) By combining two words in a new *compound* word.

(b) By adding to an existing word a prefix or suffix.

Compound Words

These form a most interesting study. The process was common in classical Greek, as it is in modern German, but is hardly found in modern French. English, in this respect, occupies a mean between these languages. Any words may be combined to form a new word. At first, a hyphen may be used, but as the word passes into regular use, the hyphen disappears. The process may be illustrated by *railway*, at first a *rail way*, then a *rail-way* and finally a *railway*. Similarly, a *steam boat* becomes a *steam-bout* and finally a *steamboat*. With older

compound words, the compression may have proceeded to such an extent that the origin is obscured, as in *daisy* (day's eye) and *Christmas* (Christ's Mass).

Any "parts" of speech may be combined to form compound words. We illustrate with a few words.

Nouns—

Armchair, coalscuttle, bookcase, shoemaker, screwdriver, seaside, car-park, sunshine.

Adjective + Noun—

Bluebottle, blackbird, redskin, halfpenny, cold-cream, hot-bed, green-house.

Verb + Noun—

Breakfast, stopgap, turncoat, pickaxe, hold-all, spitfire, skinflint.

Gerund + Noun—

Fishing-rod, rolling-pin, looking-glass, walking-stick, riding-habit, playing-field.

Participle + Noun—

Humming-bird, rocking-horse, flying-fish.

Verb + Adverb—

Outfall, overflow, ditchard, throwback, turnover, broadcast.

Opposition | *Noun*--

By-play, afterthought, midshipman, outlaw.

Similarly, we may make compound *verbs* in variety of ways, such as *overturn, outdo, under-ke, broadcast*, or compound *adjectives* such as *yellow-blue, blue-black, ear-splitting, heart-rending, cheek-biting, full-blown, empty-headed, underhand.*

Indeed, the ways of forming compound words are so numerous that it is impossible to classify them all.

Poets in particular have coined numerous compound words, particularly compound adjectives, frequently of astonishing beauty. Thus, Gray, in his famous *Elegy*, has *ivy-mantled* tower, *incense-breathing* morn, *long-drawn* aisle, *hoary-headed* swain. Shakespeare has marvellous coinages of this kind, as in *young eyed* cherubim, *tardy-gaited* night, *lank-lean* cheeks, *even handed* justice, *flower-soft* hands, and countless others, while Keats shows the same poetic skill in such delightful compounds as *drear-nighted* December, *full-throated* ease, *deep-delved* earth, *leaden-eyed* despairs, *thy hair soft lifted*, the *soft dying* day, *leaf-fringed* legend, and a heart *high-sorrowful*.

Finally we have a number of compound words formed according to no particular rule, but so expressive as to be part and parcel of our ordinary speech. Among these are such compounds as *Happy-go-lucky, willy-nilly, hotch-potch, Jack-of-all-trades*, and *topsy-turvy*.

A good and full dictionary is a rich mine of compound words, and pupils may at times explore for themselves, for example, the extraordinary number of compounds formed from the simplest words such as *sea, sky, air, fire*, and others.

Prefixes and Suffixes

By far the commonest way in which new words have been formed in English is that popularly known as *Derivation*. In this process, an existing word has been taken, and a new word created by means of the addition of a "prefix" or "suffix."

Students and teachers of a former generation paid considerable attention to this particular aspect of English, and very complete lists of "roots," "prefixes," and "suffixes" were pre-

pared and committed to memory. In the last decade or two, this method of approach has become less fashionable in schools, being generally classed with "Grammar," and, in consequence, it has been generally neglected in favour of Literature.

The subject, however, is extraordinarily full of interest, and a good syllabus in a Senior School should not entirely neglect this historical aspect. Any textbook of repute will indicate the basis. It is customary to group both prefixes and suffixes according to their usual sources, which are mainly pure English, or Latin, or Greek.

Prefixes

English. These are not numerous, but such as exist are usually simple and clear. Among them, we may note

Be- (*become, befit, below*, etc.).

For- (*forgive, forlorn, forbid, forsake*, etc.).

Fore- (*foretell, foresee, forebode*, etc.).

Un- (*unhappy, untrue, uncommon*, etc.).

Latin. Here we have a remarkably rich list. Space permits the mention of only a few, but every schoolboy and schoolgirl should be familiar with these. Among the commonest are the following

a-, *ab-*, *abs-*, *ad-*, *ante-*, *bene-*, *bi-*, (*bis-*), *con-*, *contra-*, *circum-*, *de-*, *di-*, *dis-*, *ex-*, *extra-*, *in-*, *intro-*, *ob-*, *omni-*, *non-*, *per-*, *post-*, *pre-*, *pro-*, *semi-*, *super-*, *sub-*, *trans-*.

In place of the old didactic method of teaching these by rote, pupils to-day are frequently set to discover the "meanings" of these prefixes, from an examination of a series of dictionary words in which they are employed. In the course of time, these Latin prefixes have frequently taken different forms, according to the words to which they have been attached. Thus *ad-* becomes disguised in *accede, affront, announce, attract*, and *aspect*. Similarly, the negative *in-* is concealed in *immaterial, illogical*, and *irregular*.

Greek. As with Latin, so the prefixes borrowed from the Greek are clearly marked. Among them, we may note such common ones as *a-*, *amphi-*, *anti-*, *arch-*, *auto-*, *di-*, *dia-*, *epi-*,

eu-, hemi-, homo-, hyper-, hypo-, meta-, peri-, para-, poly-, pseudo-, sym-, and tri-.

These call for little comment, except that they are still regularly employed for the creation of new words, particularly new scientific terms, such as *autodyne, autovac, aerodrome, biograph, epidiascope, hydrophone, radiophone, microphone*, and countless others.



Kodak Snapshot

FIG. 2

The Roman Wall at Chester

This reminds us that Chester, and the many towns the names of which include "caster" or "chester," were originally Roman "castra" (camps) e.g. Winchester, Doncaster. Cf. Dorchester Hotel

Suffixes—

These are possibly even more important than prefixes in the formation of English words. They are certainly more numerous and, accordingly, no complete list is here given. Teachers are recommended to make their own lists, by consulting any good treatise, and by collecting

examples as they arise naturally in the course of the English lessons.

Suffixes are used to form various parts of speech, particularly nouns, adjectives, verbs, and adverbs.

English. Among the more important of these we may mention *-craft, -dom, -en, -er, -ery, -fare, -ful, hood, -ing, -ish, -le, -less, -like, -ling, -ly, -ness, -ock, -or, -ship, -some, -ric, -th, -ly.*

Latin. As in the case of Prefixes, we find a remarkable number of Latin terminations in use in English. To mention only a few, we may note: *-able, -acy, -age, -ain, -al, -an, -anc, -ance, -ant, -arian, -ary, -ate, -el, -ent, -ence, -esce, -ery, -eur, -et, -ette, -fy, -ible, -ice, -ic, -ion, -ile, -ine, -ique, -ive, -ity, -let, -ment, -mony, -on, -ory, -our, -ous, -tude, -ture, -ry.*

Greek. These are much fewer in number than those derived from the Latin, but, as in the case of Greek prefixes, the suffixes are in constant use for new word formations.

Among the most clearly-marked Greek suffixes we find the following—

-ac, -asm, -ast, -ic, -ies, -isk, -ism, -ist, -ize, and -y.

It might very naturally be assumed that the prefixes and suffixes discussed above would be used quite regularly in the formation of new words, i.e. that an English prefix or suffix would only be attached to an *English* root, and similarly for Latin and Greek additions. This, however, is very far from the actual case, for our language is full of hybrids of many kinds. It is this fact which makes derivation so dangerous a subject for mere dogmatic treatment.

Some of our finest words are hybrids in this sense. Thus, we may mention *amazement, betrothal, forbearance, fulfilment*, which have foreign additions to English roots; and *beautiful, courteousness*, which have English additions to foreign roots. Similarly, *ungrateful* is a hybrid (cf. *ingratitude*), and *schemer* more correctly should be *schemist*.

History in Place-names

The study of English place-names is a subject full of interest, incidentally combining History, Geography, and English in a fascinating manner.

Readers who are interested should glance at the contents of such a book as Isaac Taylor's *Words and Places*, first published in 1863. Though Taylor's derivations are sometimes considered to be doubtful, it is clear from this volume that local place-names, particularly village-names, comprise a wonderful store of forgotten history. Here the reader may learn the probable significance of such place-name endings as the Anglo-Saxon *-ton*, *-yard*, *-worth*, *-fold*, *-ham*, *-hay*, *-bury*; the Norse endings such as *-by*, *-thorpe*, *-toft*, *-ville*, *-garth*, *-ford*, *-wick*, and others, the *caer*-, *-caster*, *-chester*, *-street*, and *strat*- of the Romans, and many others.

We have, we hope, said enough to indicate to teachers the importance and the fascination of this historical approach to our English vocabulary. In the hands of an enthusiast, this mingling of History and Language will lighten the task of the teaching of Spelling and Grammar, and will assist the pupils to appreciate that in their own language they have a very precious heritage, fashioned by their forbears according to the needs of their times, and handed on to their descendants full and rich and beautiful.

English Idioms

We cannot close this brief historical section without some reference to the wealth of our English idioms. The definition of an "idiom" is difficult, but the meaning is clear in the examples which abound in our language. They are phrases and forms of speech which are peculiar to one language—frequently transgressing completely all laws of grammar and logic, and presenting, in consequence, astonishing difficulties to foreigners who attempt to elucidate them. Space will not permit of any detailed treatment of this interesting subject, and we must confine ourselves to a brief and very incomplete classification of our idioms according to their structure or their source.

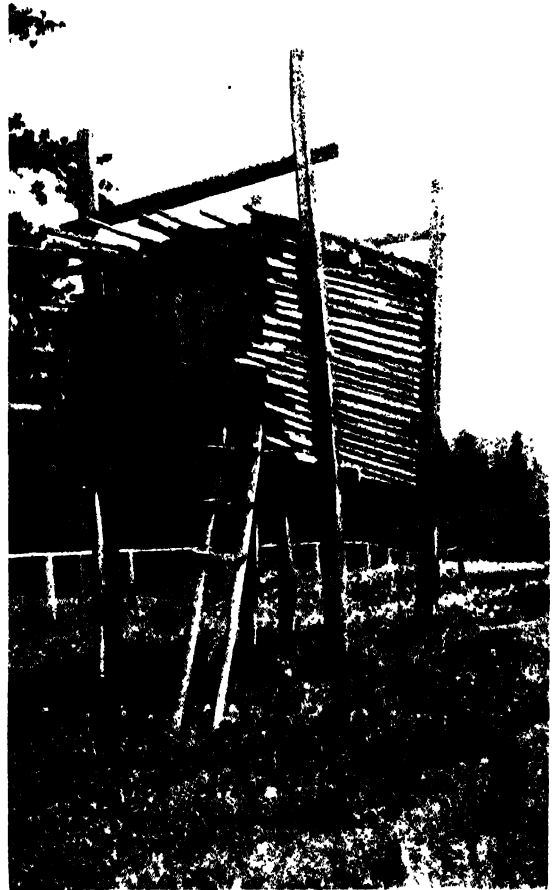
Adverbial Phrases

This is a prolific source. Thus, we have *at once*, *for once*, *at hand*, *at length*, *by far*, *by chance*, *in fact*, *in general*, *of course*, *in hand*.

Phrasal Verbs

Hold up, *put through*, *fall out*, *take over*.

These frequently are used as compound nouns, e.g. *breakdown*, *drawback*, *turn-out*, *talking-to*, *grown-up*.



By courtesy of

Hudson's Bay Co.

FIG. 3

A Red Indian Cache for Meat and Fish

The word "cache" came into English from the French, and we find it used in writing in the sixteenth century. From Red Indian customs we have gained the phrases "to smoke a pipe of peace" and "to bury the hatchet".

Common Phrases

These are frequently used for emphasis—*hole and corner*, *hip and thigh*, *tooth and nail*, *hard and fast*, *far and away*, *down and out*, *odds and ends*, *stuff and nonsense*, *ways and means*, *fits and starts*.

Repetition, alliteration, and rhyme are all used to make the phrase more striking, as in *out and out* (repetition), *part and parcel* (alliteration), *fair and square* (rhyme).

Contrasts are obvious in such habitual phrases as *neck or nothing*, *neither rhyme nor reason*, *to end or mend*, *for love or money*, *fast and loose*, *to and fro*, *one and all*, *through thick and thin*.

Phrases in which Obsolete Words Survive

These are numerous and interesting. Among them are *hue and cry*, *chop and change*, *at beck and call*, *in a trice*, *by rote*, *to leave in the lurch*, *might and main*, *kith and kin*, *pains and penalties*, *bounden duty*.

Common Phrases and Metaphorical Idioms

These are so numerous that we can hardly do more than indicate some of their chief sources.

Idioms of the Sea—

To tide over.	All at sea.
To steer clear of.	On the rocks.
To touch bottom.	On one's beam ends.
To sail near the wind.	Left stranded.
To look out for squalls.	In low water.
	To sail along.

Idioms of War —

To fall into line.	To bear the brunt.
Up in arms.	Between two fires.
To steal a march on.	To throw down the gauntlet.
To hang fire.	Up to the hilt.
To stick to one's guns.	Lock, stock, and barrel.

Idioms of the Chase —

Horses

To keep pace with.
To have the whip hand.
To come a cropper.
To ride the high horse.
To back the wrong horse.

Dogs

To be top dog.
To throw off the scent.
To help a lame dog over the stile.
To lead a dog's life.
A bone of contention.
Pleased as a dog with two tails.

Idioms from Various Games and Sports —

To draw the long bow.	To keep the ball rolling.
To let fly.	To be bowled over.

To bring up to the scratch.	To win hands down.
To hit below the belt.	To follow suit.
To knuckle under.	To play a deep game.
	To play the game.

Animal Metaphors—

A red rag to a bull.	As mad as a March hare.
To go wool-gathering.	To keep the wolf from the door.
A black sheep.	A dog in the manger.
To crow over.	A wild-goose chase.
A lame duck.	
All his geese are swans.	

Idioms of Domestic Origin —

To set the house on fire.	A skeleton in the cupboard.
Next door to.	To fall between two stools.
To come home to.	To take pot luck.
On the shelf.	To cry over spilt milk.
A wet blanket.	To eat humble pie.
On the board.	

Idioms derived from Music and Drama —

To harp on.	To play to the gallery.
To play second fiddle.	To give the cue.
To change one's tune.	To pull the strings.
To pay the piper.	To be behind the scenes.
To sing small.	Two strings to his bow.
A change of scene.	

Idioms and Familiar Phrases derived from the Bible and from Shakespeare —

These are far too numerous to quote, and form in themselves complete and fascinating studies.

Readers who would follow up this interesting study of the English Idiom should obtain S.P.E. Tract No. XII, *English Idioms*, by L. P. Smith.

In conclusion, may we venture to hope that in this brief sketch of the more historical aspects of the English language, we have indicated to teachers a very wide field, still only partly explored, which will yield copious material to enrich and enlighten English lessons of every kind.

All that is necessary is real enthusiasm on the part of the teacher, together with a few reliable dictionaries and books of reference dealing with the history and derivation of English words and phrases.

SPEECH TRAINING

GENERAL PRINCIPLES

SPEECH implies: a mental content seeking expression; knowledge of the vocabulary and logical structure of a language; the acquisition of both these things through the habit of *Utterance*, that is, by the practice of correct audible movements in the organs of speech, until they can be automatically reproduced both mentally and audibly.

In this wide sense the growth of speech is continuous from birth to age. Our mental content and our vocabulary constantly develop—we may even acquire a number of different languages or of new technical terminologies—and we ought to make it our business to improve the utterance, which first taught us the nature of speech, at each successive stage of growth. This chapter deals with the period of speech development between the ages of eleven and fourteen, and it will in the main be confined to the study of utterance.

The period under consideration lies between two seriously disturbing changes, that of second dentition, so unfavourable to clear articulation, and that of adolescence with its vocal difficulties. Mentally it is influenced by the very rapid increase both of intelligence and of vocabulary, due to the enjoyment of reading, and by the rapid awakening of the understanding, with its accompanying burden of self-consciousness.

In the Senior School these years represent the one great opportunity for speech improvement open to the majority of our population. The shortness of the time makes it important that the teaching given should be very systematic, and that as far as possible it should be correlated throughout the school to the individual needs of the pupils. The following general suggestions as to method may help to attain this end.

Every English Teacher is Potentially a Teacher of English "

See that the teaching in different subjects is co-ordinated for this purpose. The foundation

of good speech is full and controlled breathing—the drill lesson should contain nothing which can be harmful to the voice, no direct breathing exercises accompanied by forceful arm movements, no exaggerated breathing for effort, no stiffening or retracting of the lower chest during inspiration, no forced slow expirations. Absence of adequate relaxation exercises, jerky and forceful movements, and rigid head position are all injurious to the voice and therefore to physical health. Let the breathing practice in Drill, Singing, and Recitation classes be based on identical principles—first, the development of easy effortless breathing at the level of "breathing for action", then the control of expiratory force by delaying the fall of the ribs and gently retracting the abdominal muscles at the epigastric region to control the upward movement of the diaphragm.

In the same manner let the Singing class and the Speech Training class work on an identical principle of vowel resonance, and, if phonetics are taught as a basis of speech correction, let the distinction between phonetic and ordinary spelling be made perfectly clear on the one hand, and, on the other, recognize the difference between phonetic vowel positions 'with their needless complications of tongue and lip movements, reflecting the casual errors of ordinary utterance, and the standard vowel positions necessary for developing a true vowel quality common to speech and song. The value of phonetics in the study of foreign languages, and as a means of recording dialect differences or clarifying the hopeless confusion of English spelling, is unquestioned. As a practical means of improving the general level of utterance, and developing a true physiological and aesthetic standard, its results are disappointing. The script requires a considerable time for study and practice in order to attain any mastery over its use. There is no basic principle, physiological or aesthetic, in a standard which recognizes only a

vague conformity to common use, and deprecates any attempt to combat illogical and slovenly fashions, which are as common among so-called refined speakers as among "the vulgar." Above all, a special course or period of instruction detached from ordinary English subjects is essential to phonetic training. By a more definite and scientific method of classification and co-ordination between five or six different school subjects, and by the use of natural rhythmic unity in all movement, infinitely better and more lasting results can be obtained.

Establish a standard of vowel formation in the Singing class, and make the vowel correction throughout the school conform to it. Distinguish between the question of *vowel formation*, which is a question of shaping each vowel to its proper musical resonance, and *vowel selection*, which raises questions of local variant.

There is no reason why carelessly spoken numbers should be tolerated in mental arithmetic, any more than badly written figures in ordinary sums. The scientific nomenclature of many modern school subjects gives an excellent opportunity for a congruous exactitude of speech in which the technical terms must currently appear.

Rhythmic training in games, handicraft, dancing, and physical exercises is the true basis of articulatory clarity and of rhythm in music and verse speaking.

Classification Test

The most serious development of articulatory error takes place about the period of second dentition, and at the same time all the faults which result from delayed baby talk, such as lalling, labial "R," lateral lisp, etc., become aggravated by the difficulties of the long period of toothlessness or irregular dentition.

As the period for possible correction is now so short, and the chance of any great improvement after school age so doubtful, it is desirable to grade children in certain standards definitely into speech groups—

1. Good speakers showing talent in oral expression.
2. Average speakers with no marked faults of pronunciation.

3. Speakers falling markedly below phonetic standard.

4. Children with definite speech impediments, physical or acquired, including very poor vowel quality.

The best method for applying this first simple test is the reading aloud of a list of monosyllables containing examples of all English sounds in an order which combines phonological and phonetic principles.

EXAMPLES OF TEST

Main Vowels

Moot Mole Maw Mask Mane Meal.

Subordinate Vowels

Nook Knot None Nurse Nap Neck Nick.

Diphthongs

Dine Down Doit Dew.

Closed Vowels

Music Nail.

Semi-vowels

Yo-Yo Wen When Sing.

Liquids

Lame Rain.

Voice Consonants

Babe Dame James Game Vane They Zany Rouge.

Breath Consonants

High Pie Time Child Kind Fine Thigh Side Dish.

This list contains certain words not in ordinary use—they serve as a test of reading power and of vocabulary. They are also useful as material for a dictionary lesson. The number of words beginning in M and N makes it easy to recognize cases of nasal obstruction, and post-adenoid conditions. The number of instances of vowels frequently mispronounced makes it easier to detect these errors—they are given in detail farther on. The general faults of wide lip position and tongue retraction become apparent in the two lists of vowels and the diphthong list. A general correction of these faults will save much irritating correction of individual cases.

SPEECH TRAINING

It is important to distinguish between malformation of vowel or consonant sounds and variation in the selection of sounds in some particular word. The first destroys the musical quality of the voice and is often physiologically dangerous. The second is a matter of custom, convenience, and taste. The question whether we make the word "Mass" rhyme with the southern English pronunciation of "pass" or of "lass" belongs to the second class. The White-chapel child does not *select* the sound of "i" in "pine" in preference to that of "a" in "pane," he uses a position of the vocal and articulatory organs which destroys the normal values of all vocal resonances; the result may be an "Eh" sound a little more like a diphthong "i," but neither sound is vocally correct. Here we have an error of the first class.

No racial or regional speech variant can claim an inherent superiority over another. Every true variant, like every true language, can be spoken with perfect formation of the selected sounds, but, in practice, elimination of impure resonance, and freedom of vocal tone or articulation, result from a combination of physical vigour and aesthetic perception expressed in Song, Verse, Drama, or Oratory. The constant effort to keep the speech of the nation fit for these great ends establishes a true ear standard in its people.

It therefore becomes plain that the training of children just attaining adolescence, the great educational age of Greek citizenship, the age of

the boy's most perfect singing voice, must aim at three standards—

1. Physiological standard.
2. Phonetic standard.
3. Aesthetic standard.

Where the speech test shows failure in the first of these—where respiration, vocal tone, articulation, or resonance show serious difficulties—a special attendance at speech clinics should be possible for every child. Where the divergence from common pronunciation, the inability to recognize or maintain clear distinctions of sound, is very marked, the combination of physiological standards with phonetic exercises will attain something better than the rather unsatisfactory "bi-lingualism" now aimed at. But if the child's ear can be awakened to the beauty of good singing tone, to the quality of vowel music in fine verse, to the significant emphasis of dramatic dialogue, to all that makes the glory of language in its living oral form, then his own sympathy will be enlisted on the side of good speech. Some such training as this has marked all the great ages of Song, of Poetry, and of Drama. The case of the Oberammergauers, who, alone throughout their countryside, speak with a pure intonation and a freedom from dialect, is a modern instance of the value of such a basis for speech improvement.

It is now possible to suggest a definite course of technical speech exercises which will occupy a very few moments of class time, but which help to develop the normal standard of good speech.

GOOD SPEECH

Breathing Practice

EXERCISE 1

Easy forward leaning poise. Relax several times, shaking hands and arms loose. Tip-toe keeping heels together. Work shoulders loose, work head loose, settle down into easy upright position, leaning slightly forward, knees in, hips back, all the trunk muscles poised and free. Avoid jerking back shoulders. Avoid tucking in below the waist line. Avoid head rigidity.

EXERCISE 2

Swing arms free, very lightly touch the sides

of the chest above the waist line with the ball of the thumb and the back of the first and second fingers, wrists bent, upper arm loose from the shoulder, elbow bent. Take and break the position three or four times till the arm is quite loose.

EXERCISE 3

In this position breathe OUT gently through the mouth. Mouth at the "AH" position, jaw relaxed. The sound of the expired air should be that made when breathing on the fingers to warm them, soft and full, no throat rasp. Follow the expiration with an inspiration through the nose

for the same length of time. Repeat alternate "In"—"Out." Feel the lower ribs moving in, but lift off the fingers during inspiration.

Note. The method of breathing "in nose, out mouth" in all voice exercises is in apparent conflict with the order "in nose, out nose" in all physical exercises. The point has been fully

EXERCISE 4

In the same position flex and relax the abdominal muscles just below the waist—the left hand on the muscles, the right on the lower end of the Sternum. Count "ONE" on the "in" movement, whisper softly "Two" on the "out" movement. Do not breathe in during this



FIG. 1

Position for Breathing Exercise 1

discussed by Dr. Aikin and those responsible for the physical training syllabuses in schools. The direction for physical exercises is not in any way questioned, but the ill effects suggested are guarded against by the carefully controlled movements of breathing for voice, and the mouth expiration is essential for the production of good vocal tone.



FIG. 2

Position for Breathing Exercise 2

Also first part of Exercise 5

exercise— a little air will be taken in quite unconsciously after "Two" when the exercise is rightly done.

These exercises establish the right form of chest movement; they can be amplified according to the directions of many books on the subject.

For standing poise, see Fig. 23, page. 120.

The Note

The note is the transformation of the expired air into definite sound vibration by the drawing together of the small vocal membranes in the *Larynx*, the upper structure of the breathing passages. This vibration has the definite char-



FIG. 3

*Position for Breathing Exercise 4
Also for second part of Breathing Exercise 5*

acteristics of musical pitch, volume, and duration. The action of drawing together the small membranes is under the control of the ear only. At the stage of development we are considering these membranes are about half an inch in length. Ear training is therefore the first consideration in the improvement of the note.

Vibration takes place properly only during controlled expiration.

EXERCISE 5

Repeat Exercise 3 up to the point of expiration. At the moment of expiration place the left hand gently on the bottom of the chest over the triangular space between the ends of the lower ribs. Keep the right hand on the ribs. Breathe out gently three consecutive times without drawing in air. The muscles beneath the left hand gently contract, moving inward, and relax after each expiration. The ribs remain quite firm and do not relax as in ordinary expiration (see Figs. 2 and 3).

EXERCISE 6

Repeat Exercise 5, but instead of the breathed expiration place the right hand first finger upright against the lips and hum -



FIG. 4

Humming Exercise

The teeth remain apart as in the breathed "All" (see Fig. 8), the lips are firmly closed but not contracted or drawn back. The tongue remains easily relaxed with the tip just under the lower front teeth. The sensation of vibration is felt down the finger. Breathe in lightly through the nose at ✓ without any sound or pause. The muscles under the left hand contract lightly at each sound. No pressure must be exerted by the hand -it is only used to help the definite sense of movement in the muscles. The one essential point in this exercise is the exact timing of the note, which should be felt on the lips at the very instant the muscles contract in the expiratory movement. If the timing is improperly done, the membranes meet before the air is released and a sharp click is heard as they part under the pressure of the air. This is called a "glottal shock," and is the most certain cause of vocal strain. The note is heard in the throat a fraction of a second before vibration is felt on the lips. If the breath pours out before the membranes meet, a slow scooping sound will be heard, beginning lower than the intended pitch.

and scraping gradually up as it reaches the lips. The proper note rings like a little bell, soft and clear.

If there is difficulty in getting tongue relaxation practise alternate M-N, M N sounds with the jaw open, and opening the lips on "N."

The scale of the speaking voice is A to A. The exercises for the notes should be practised from the



FIG. 5

Scale of Speaking Voice

higher A to middle C, as the lower notes of the scale are too deep for the young voices. In the speaking class the scale should be practised only downward, and this applies to all the vocal exercises given when they are not being carried out under a trained singing teacher. There should be careful consultation between the two teachers throughout the whole course of instruction. Tone-deaf children should be given a special course of work. The condition is almost always curable, and it is most important that no child should be told it is useless to try, as the effect is extraordinarily depressing and grows more and more serious with maturity.

Resonation

The speaking voice has three chief resonators —

The neck.

The mouth cavity and pharynx.

The nose.

When the resonance position is properly shaped no one of these can be definitely distinguished in the tone quality. The undertones of the neck resonance give depth and richness to the note. If, however, the voice is pent up into the neck by a retracted tongue position, the quality of this resonance becomes thick and dull, the nasal resonance is diminished, and the general effect is often described as "throaty." If the nose cavity is completely cut off at the back an "Adenoid" effect results. If the tongue is everted the position of the Larynx is strained and partly closed as in swallowing, and a sharp, rather strident note is powerfully resonated at the back of the nose. The result is a squawking resonance, heard in a modified form in the West

of England on all smooth "r" sounds, in a more marked degree in Belfast and Northern Ireland, and in its more extreme form in the Middle West of America. These are not dialect variants but physiological errors in tone production. If the mouth resonance predominates too much a thin colourless quality results, rather "refined" in character. If the whole stream of air passes too freely through the nose, a sharp whining quality results, often heard in the South of England. The full beauty of nasal resonance is heard in the closed vowel "M" and "N," and in the beautiful dark French vowels *Un bon vin blanc*.

We must distinguish, then —

Nasal resonance,

Nasal twang,

Nasal obstruction,

the first giving an added quality to many sounds, the second and third distorting all sounds in different ways.

The mouth resonance has, however, a different function from either of the other resonators.

The Vowel as a Specific Resonation

Every musical instrument properly played develops the qualities of good tone both in its fundamental notes and in its resonance. We speak of this quality as "musical," "pure," "penetrating," "rich," etc. In addition every instrument has a specific resonance due to its actual construction, which we recognize as being peculiar to it, and through which we hear all its other qualities. We distinguish flute from violin, trumpet from piano, harp from guitar. The specific resonance of the human voice is vowel quality. The vibrations of the vocal membranes always pass upward and outward, through the cavities of throat, nose, and mouth, and in doing so acquire some vowel quality. The complete list of vowel sounds has been given above, and I will now repeat them in the order called by Dr. W. A. Aikin, in *The Voice: An Introduction to Practical Phonology* (Longmans Green & Co.)—

"THE RESONATOR SCALE"

Mastery over this scale plays the same part in speech as mastery of the pitch scale by the hands

VOWELS

I	I*	II	III	4	V	6	7	8	9	X	11	XII
OO	ö	OH	AW	ö	AH	uh	er	a	e	EH	i	EE
FOOD	foot	FOE	FALL	fop	FAST	fun	fern	fan	fen	FANE	fin	FEEL

DIPHTHONGS

6.II	6.I*	II.I*	III.II
I	OW	U	OI
FINE	FOWL	FEW	FOIL

FIG. 6

Table of Vowels and Diphthongs

does in piano or violin playing. In each case the object is the same: to obtain perfect tone in every position necessary to the mastery of the instrument.

The following principles are essential to the production of good tone during vowel resonance—

(i) The teeth must remain parted at the open "AH" resonance through all the vowel and diphthong scale.

(ii) The lips must never be drawn back beyond their natural width when at rest in English vowel or diphthong sound.

(iii) The tongue tip must remain in contact with the bottom line of the lower front teeth during all English vowel or diphthong sounds.

Closure of the teeth makes it impossible to produce perfectly equal quality on each vowel, as it diminishes the size of the resonating chamber. Then people say one vowel is "better to sing" than another, or that no one can get a good tone on "i," and so on.

Retraction of the lips automatically affects the muscles of the throat, and starts some of the swallowing contractions, the object of which is to close the larynx and draw food down and back. The *voice* requires an open larynx with a stream of air flowing forward.

The retraction of the tongue has a similar effect to an even greater degree, and stiffens the muscles which control the vocal membranes. The vowels I to 4 are formed by lip rounding; this reaches its greatest intensity at I, and relaxes to a neutral position at V. During these

sounds there is no need for any modification in the position of the tongue: it lies relaxed in the lower part of the mouth with the tip level against the lower line of the front teeth.

The vowel "Ah" is the normal resonance of the open mouth cavity. If it is made as in Exercise 3, the pitch of the mouth resonance, called out by the breath alone, *without any musical note*, will be —



FIG. 7

The lips are neutral, just at the size of the natural mouth opening, the tongue still relaxed and low.

The notes of the main lip-rounded vowels are heard in the same manner (see I—4).

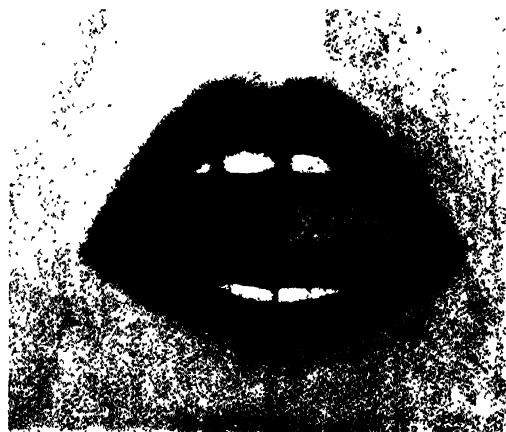


FIG. 8

Position for Vowel V: AH

From AH the lips remain neutral while the tongue gently arches forward from 6 to 8, diminishing the size of the front half of the resonation chamber, and increasing that of the back. In passing from 8 to 9 the sides of the tongue rise sharply from the lower to the upper side-teeth, the tongue tip remaining in its old position: the line of the tongue arch then becomes concave instead of convex.

In all these tongue-arched vowels the notes of the upper and lower resonators can be heard separately. In X the distance between upper and lower is an octave, in XII twelve notes. *Breathe the two sounds strongly, first with the ears stopped, then with the ears open, and you will hear the upper and lower notes quite clearly* (see Figs. 18-20).

It must be clearly understood that these pitch vibrations are produced in the resonator by the escaping breath. When the membranes contract and change the air into a fundamental note, this note takes on the vibrations of the resonator as its "harmonics," so acquiring vowel quality. The result is a sung or spoken vowel at a definite pitch.

The diphthong sounds consist of two different vowel resonations closely following one another. In "ow," the second "oo" (1*) resonance, with its lip-rounding, slightly modifies the first "uh" (6) resonance towards "AH"; in "I," the second "i" (11) resonance, with its tongue arch, gives almost the quality of French "a" in "chat" to the initial. The sounds II and X are often classified as diphthongs because of their definite long quantity. It is never necessary to regard them as diphthongs in good speech. The utmost modification is a glide: that is, a slight relaxation of the vowel shape in passing from the vowel to the following consonant. Diphthongs imply two different vowel shapes flowing into one. The second is often the tenser of the two.

In Scottish speech, however, where the vowels are constantly shortened, it is necessary to insist on the full value of the glide, particularly in X, "EH", which is often pronounced like the French *é* in *dé* (*a thimble*). These vowels are sometimes lauded as exceptionally "pure," but the purity of quality should not be obtained by a clipping of quantity.

Try the effect of the ugly drawled Southern, "OH-oo-uh" and of the clipped Scottish "o" alternately on a line from one of Shakespeare's sonnets-

"Oh no! It is an ever fixed mark."

Neither sound would be endurable.

The references made to pitch have up to this point dealt with the pitch of the singing voice rather than that of the speaking voice. They differ in the following points:-

(i) The sung note is fixed at a stable pitch during its whole duration. It is then succeeded by another note of a definite musical scale. In the most rapid legato scale possible the notes succeed one another like pearls on a string. In speaking, the voice glides imperceptibly from pitch to pitch.

(ii) In music the "intervals," as they are rightly called, have a measured rhythmic duration, playing their part in a definite sound pattern. In prose speech no fixed pattern is maintained. In verse speaking the pattern consists of regularly spaced stresses, and the time pattern is not marked by pitch variation, because the poet gives no indication of pitch melody in his verse. Poets dislike the use of too much "inflection" (as the pitch changes of the speaking voice are called) because they find it distracting to their determined rhythmic pattern of stresses.

Exercises for Vowel Quality

To fix the exact quality of vowel sound more clearly, a set of word and phrase examples for each sound will now be given.

LIP-ROUNDED SOUNDS

Vowel I

Repeat breathing practice as on page 111.



FIG. 9

Resonator Note for Vowel I: OO

Breathe on "Hoo" F. Lips rounded to little finger, teeth parted to width of "Ah."

ing on "Hoo" the single notes of the ascending scale. Repeat each note three times, to C (see Figs. 4, 5, and 22).

Speak in glide from last note—"Cool, Cool, Cool."

Repeat smoothly, *without* a pause—"The cool gloom of the translucent pool."

Q. In which word does this vowel form part of diphthong?

Note. In order to avoid shock of the glottis, each vowel is practised with an initial "H" till the timing of the attack becomes perfect.

vowel I*

Repeat in same position for short "oo," as in *oot*.

Speak. "Cook, Cook, Cook." Then—"By the side of the brook I read my book, as the rooks came home to roost."

Q. Which word has the long "OO" sound?

vowel II

Breathe on "HOH" (G, Figs. 10, 22) lips rounded to thumb; teeth parted to width of "AH."



FIG. 10

Note for Vowel II

Sing on "Hoh"; scale as before.

Speak in glide from last note

"Loam, Loam, Loam."

Smoothly, without a pause

"From the red globe a glow crimsoned the sam."

Q. How are the other "o" sounds in this sentence pronounced? Give their proper numbers.

vowel III

Breathe on "Haw" (A, Figs. 11 and 22) lips not quite so rounded, teeth parted as before, keep the tongue well forward.



FIG. 11

Note for Vowel III

Sing scale as before, on "Haw."

Speak as before, "Call, Call, Call." Smoothly, without a pause

"At Autumn's call the leaves are falling, falling."

Q. In how many different ways can this sound be written?

Do you make any difference between the vowel sounds in "Dawn" and "Morn"? Why are they called "Cockney rhymes"?

Vowel 4

Breathe on "Ho" (B, Fig. 12) as in "hot," lips barely rounded.

Sing as before.

Speak "Gone, Gone, Gone." Smoothly, without a pause—



FIG. 12

Note for Vowel 4

"All the strong voices in that long, long song."

Note the words, off, officer, office, cough, coffee, Gospel, God.

THE NEUTRAL VOWEL "AH"

Vowel I "Ah, as in *fast*

Breathe on "Hah" (C, Figs. 13, 22). Jaw relaxed; teeth parted to width of first two fingers; lips with corners relaxed; tongue to lower line of lower front teeth.



FIG. 13

Sing scale as before, "Hah."

Speak "Ask, Ask, Ask." Smoothly, without a pause—

"Past the dark garden where the Masque was danced."

Q. Do you generally pronounce the last "A" like the others?

Can you hear the sound of "R" in any of these words?

TONGUE-ARCHING VOWELS

Vowel 6 - *Uh*, as in *fun*

This is the first tongue arching vowel—teeth and lips remain throughout in the AH position.

Breathe on "Huh" (D, Fig. 14). Tongue tip to teeth, very slight arch in front of blade of the tongue.

Sing scale as before, "Huh."



uh 6

FIG. 14

Speak "Run, Run, Run." Smoothly, without a pause—

"I sat in the sun on Sunday to see the rabbits run."

Q. Can you find this sound in "Agony, above, the man, a dog, attention, miracle, pigeon, china, garland, blossom"?

Vowel 7—er, as in *fern*

Breathe on "Her" (E, Fig. 15): tongue more definitely arched; no other change.

Sing scale as before, "Her."

Speak "Turn, Turn, Turn."

(In districts where "R" is fully sounded



FIG. 15

permit no change in the preliminary vowel sound, and never accept the everted tongue position, with the tip pointing back to the uvula. Avoid the substitution of "ah"

for "er" in finals, and of "er" for "ah" before a word beginning with a vowel.)

Smoothly, without a pause—

"Ferns of all feather, mosses and heather yours be the care." "Virtue, worthy, mercy, guerdon, further, early, curtain. I know Asia and America better than India and Africa."

Q. Where are you most inclined to put in a superfluous "R" in these words?

Vowel 8—a, as in *fan*

Breathe on "Hä" as in "hat" (F, Fig. 16), lower resonator G.

Sing scale as before, "Ha."

Speak "Man, Man, Man."

Avoid the substitution of the initial sound of "I" (French "a") for this sound, as "Laad" for "Lad."

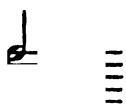


FIG. 16

"The cattle stand and stamp on the damp strand."

Q. Do you use this sound in "Castle, sans, Cleopatra, that, pass, Mass"?

Vowel 9—e, as in *fen*

This is the first sound with upward curve of the sides of the tongue.

Breathe on "Heh" as in "head" (G, Fig. 1 lower res. B).

Sing scale.

Speak "Gem, Gem, Gem."

Smoothly, without a pause—

"The Gem that lent its radiance to the West."

Q. Number all the vowels in this sentence.

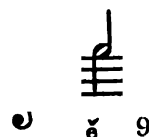


FIG. 17

Vowel X—EH, as in *fane*

This vowel is more mispronounced than almost any English sound.

Breathe on "Hey" (A' and 8ve, Figs. 18, 2 Tongue tip to lower teeth, middle of tongue high arched.

Sing scale without glide in vowel.

Speak, marking glide but

avoiding diphthong: "Day, Day, Day." Smoothly, without a pause—

"The weight of days that made his name more great."

Q. What variation are you most inclined to give to this sound? Compare "pane" a "pine," "bade" and "bed" and "bad," French "dé" and "day," "meed" and "make."



FIG. 18

Vowel 11—I, as in *fin*

Breathe on "Hi" as in "him" (B' and tenth Fig. 19).

Tongue tip to teeth, high forward arch in tongue to the hard palate, practise till the "Ah" opening can be fully maintained.

Sing scale, keeping position very carefully.

Speak "Limb, Limb, Limb."

Smoothly, and without any shock—

"Infinite skill in beauty, and will to risk still, if he should win."

Q. Is the sound of this vowel the same in terminations of these words: Invisible, Charivivivid, Mercy, Pity.

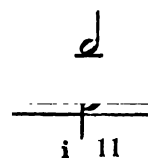


FIG. 19

Vowel XII—EE, as in *feel*

This vowel has the strongest back resonance of any English vowel. The tongue arch is at

highest and touches the front of the hard palate.

Breathe on "HEE," (C' and twelfth, Figs. 20 and 22).



FIG. 20

Sing scale, keeping jaw loose.

Speak "Cleave, Cleave, Cleave."

Smoothly, without any shock—

"Cleave the deep seas with beams of living light."

sound. Practise these various breaks in a light rhythm (ten beats)—

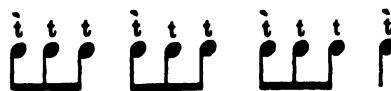


FIG. 21

Ten-beat Rhythm

Numberless exercises and difficult sentences can be found for these elementary difficulties. Two classes need more special care.

Correction of Consonants

The correction of consonant faults is much easier than that of vowels. The perfect balance of articulation between consonants and vowels is, however, the most difficult thing to achieve in English speech. Reference to the test list on page 108 shows that the classification of the consonant sounds passes from those which are most vocal to those which are completely devoid of vocal vibration. The audibility of the sounds in ordinary speech, and more especially in public speaking, diminishes with the diminution of vocal tone. Try the experiment of making one of the boys of the class call the old cry—

"Knives and scissors to grind."

beginning right at the end of a long passage or playground, and gradually approaching the classroom. First you will hear the "tune" of the call; then the vowels will emerge; next "n" and "v"; then "g," "r," and "z"; last "d" and "s."

A consonant is formed in shutting off the vocal vibrations more or less by stopping the outward flow of breath at some point and then releasing the air with a sharp puff. So the italicized breath consonants in the test list are formed, with the exception of "s," "sh," "ch," which are continuants and made in quite a different way. The voiced list, omitting the sibilants Z, Ge, J., are made in the same way, but the vocal membranes contract a little and give a slight vocal murmur to the sound. The secret of clear articulation is the sharp timing and delicate force used in making the small puff or explosion of air—the quicker the movement the better the

SIBILLANT DIFFICULTIES

First the *sibillants*. The proper formation of these sounds forces the breath continuously between the centre front teeth. The direction of breath is determined by the tongue position. In perfect dentition this should be first that used in the "Ah" sound. The best way of improving most simple lisps, which are just the result of carelessness, is to repeat the two sounds "AH SS" very rapidly in the ten-beat rhythm. Lisps, in their difficulty, always prolong the "SS" much too long in the effort to get it right. Often the effort to make the sound as short as a "T" will cure this defect. But it must not be forgotten that these are the only sounds in English which cannot be made properly without closed teeth. Their great importance is due to the fact that they form the largest group of consonant sounds. Six in actual number, they form the plurals and possessives of nouns, the initials of the numbers "six" and "seven" and their derivatives, they appear in personal pronouns, in adverbs, and in the present tenses of verbs. "The English language is superfluously rich in sibilant sounds." Not content with these, we gratuitously add words in "tion," and, until recently, tried to add those in "ture." We constantly change "D" into "J" and "T" into "CH" before the diphthong "U," i.e. in "Duke," "Tuesday," "Duty," "Dew," etc. It is worth while fighting to arrest this tendency.

The fault of lipping may be nervous, in which case the culprit's tongue literally "cleaves to the roof of his mouth." A neurotic lisp is a case for clinical treatment; it is close akin to a stammer, and should be treated by relaxation. No letter practise should be given. A lateral lisp means

the twisting of the lips and jaw sideways, the air passing out behind the eye tooth instead of by the central division of the front teeth. This nervous condition is sometimes due to slight facial paralysis, but more often to very troublesome second dentition. A rather strong straw of the kind used for drinking lemonade is the best apparatus for cure. Place the straw against the tip of the tongue, slanting upward. Close the lips round it and bring the teeth gently together without biting on the straw. Blow through in the "ten" rhythm, and a very good "s" will result—

Sss, Sss, Sss, S.

Gradually withdraw the lips to normal width, without altering the sound, and finally close the teeth completely on the straw. If a reasonably good "s" sound results take out the straw and continue practice for five minutes daily for six weeks.

Bad teeth joining, or "bite," is the general cause of all lisps. If dental help can be obtained it ought always to be employed, as the fatigue of trying to adjust the jaw is very trying to the nerves. The correction should always be made to suit the actual *natural* bite of the patient— a diverted or unnatural bite is never satisfactory.

Cleft palate cases are extreme instances of a similar difficulty, but these are, of course, purely clinical cases.

"R" DIFFICULTIES

The other difficult sound is "R." Trilled "R" is not necessary to English speech; it will, however, be found that the horrid labial lisp, "wan" for "ran," is almost unknown where initial "R" is strongly trilled from the beginning. It is far better to teach a trilled "R"—tongue tip behind the teeth—to all children in the infant classes. They find it most amusing, particularly where it takes the form of a purring pussy cat, and, as so many of our town children have the Uvular or even the guttural "R" by foreign inheritance, it is much better to practise this sound from the beginning. It is actually the finest and most delicate of all speech co-ordinations, and improves tongue control in every sound. Of course, like all infant school correction, it should take the form of a game.

Where the fault has persisted into the Senior School, practise on a repeated "t" is the first exercise—

TTT TTT TTT T. (See Fig. 21.)

Mark the rhythm strongly, clapping it in triple time.

Repeat with "r"—

TrTrTr, TrTrTr, etc.

Then slip in a word on the tenth beat—

TrTrTr, TrTrTr, TrTrTr, Train, Trot, etc.

Then take French "J"—English "ge"—and repeat the rhythm, keeping the teeth shut—

JJJ, JJJ, JJJ, J.

Open the mouth to "Ah" and repeat the sound exactly, without moving down the tongue. The result will be a very respectable "fricative 'R'." It may sometimes be found that the cause of "R" failure is tongue tie. Unless this is discovered in the Infants' School it is usually too late to operate.

"H" DIFFICULTIES

One of the commonest difficulties in dialect variant is the omission or wrong introduction of "h." The simplest method here, as elsewhere, is to try for a very definite principle. Teach the rule—

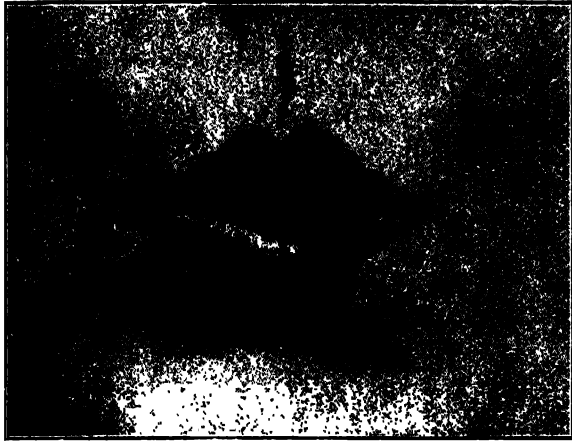
(i) There are only four silent "h" words in English—

"Hour, Honour, Honest, Heir," and their derivatives, except the derivatives of "Heir," of which "heirress" is silent while "heritage" and "inheritance" are aspirated. All other cases of written "H" in English are sounded, "wh" having the sound of "hoo" as in "who," "whose," "when," etc.

(ii) No unwritten aspirate is ever sounded in English.

Conclusion

The short sketch of speech correction given in this article is intended to set the child with a handicap of bad utterance somewhat more on a level with those who had a better start in speech. Remember that the whole teaching must be in the nature of ear training, and that



No. I : OO



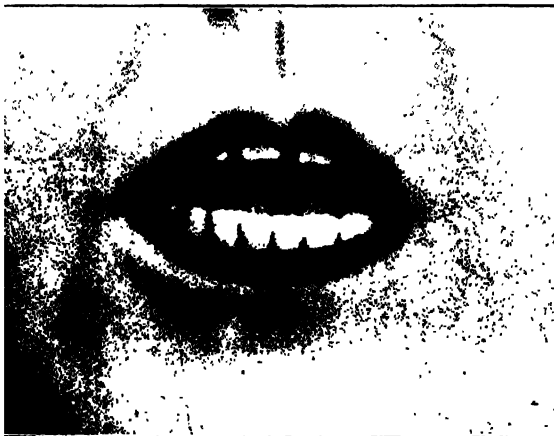
No. II : OH



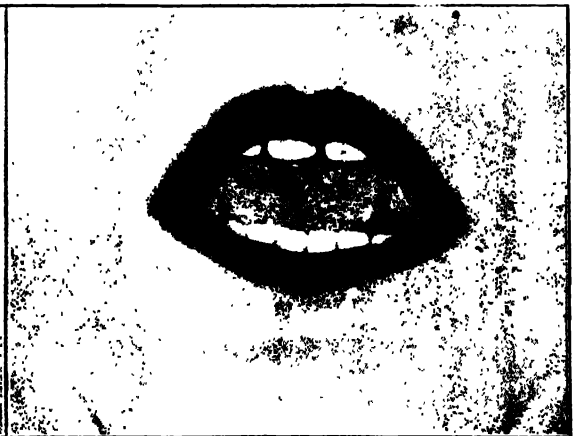
No. III : AH



No. IV : AH



No. X : EH



No. XII : EE

FIG. 22



FIG. 23

Profile View of Line in Good Forward Poise

it need never at any time take the form of harsh personal criticism, or accusations of "common speech" or of "accent." It will prove almost possible to ignore the *oral* side of variant speech, since the greater part of bad variant use is really the result of bad speech formation, and not of deliberate selection.

The higher side of speech correction is in the main like the higher side of physical or craft training, a training in rhythm--the rhythm of song, the rhythm of verse speaking, the rhythm of acting, and of dramatic action. Every movement we make is accomplished by some degree of force, during some moment of time, and through some degree of space. When these three elements are combined, under the direction of mental intention, so that they synchronize exactly, the action is rhythmically performed. From this fundamental rhythm are woven the patterns of all our arts. Those that are visual are worked out in space; those that are audible, in time. Drama and dancing are both visible and audible; they are the primitive arts.

Speech is the medium of the great arts of poetry and of drama, and "sister siren" of song. No child is possessed of its human heritage who leaves school deaf and blind to the meaning of verse and of drama. To-day we can say that they will be available for him through all his life, and that as he asks shall they be given to him. It is our business to see that he shall ask for the best, and not be happy till he gets it.

The teacher who is interested in a further study of Speech Training will find useful the following books—

The Speaking of English Verse, Elsie Fogerty (J. M. Dent).

The Voice, W. A. Aikin, M.D. (Longmans Green & Co.).

Good Speech, Walter Ripman, M.A. (J. M. Dent).

Speech Craft, Elsie Fogerty (J. M. Dent).

Stammering, Elsie Fogerty (George Allen & Unwin).

Voice and Speech, M. R. Drennan, M.A. (The Mercantile Press, Capetown).

PRACTICE IN THE USE OF SPOKEN ENGLISH

THAT "Practice in the Use of Spoken English" is here treated as a special branch of the teaching of English is in itself a challenge to all practical teachers, and will of necessity provoke many and varied comments. The subject has not been altogether without attention hitherto, for we teachers have recognized the need to provide opportunity for his practice, and have used such methods as requiring the children to express their answers in sentences, correcting errors in their speech, encouraging them to give little lectures to their fellow pupils, and training them to take part in discussions and debates.

While these methods have been attended with a measure of success, the new movement or the establishment of Senior Schools throughout the country, which has led to a reconsideration of the method of approach to the teaching of every subject, brings this one afresh under our consideration. For we recognize that it forms a very important part of the education of every child, this training in the capacity to use the commonest medium for the communication of his thoughts and ideas and personality, namely speech, and to use that medium correctly and fluently.

How best shall a child be trained to use its own language? How shall opportunities for practice in using the mother tongue be provided? How shall the school ensure that this gift of expression in speech, so constantly needed, so continually in use, shall have ample scope for development? The answer to these and similar questions is being sought by every thinking man and woman engaged in teaching in the new Senior Schools.

What is "Good Speech"?

Here perhaps it would be helpful to consider what are the characteristics of good spoken English. The first group of these, correct

pronunciation, clear enunciation, a pleasant voice, varied rate, well regulated breath-control, belongs to the province of lessons in speech training. These lessons seek to provide pupils with the habits and rules necessary for correct and pleasant speech. The use of the technique thus acquired will ensure the attainment of these first marks of good speech.

In addition to these there must be an apt choice of words. This power of selection must be facile for spoken English. One can hesitate and select the right word after a second or two's consideration when one is writing, but hesitation destroys much of the charm of the spoken word, and lessens its attractiveness and power. Facility in selecting the apt word is a necessary adjunct of good speech.

A further important characteristic of good spoken English is that any statement should be clear; it should express what the speaker means. This may seem so obvious as to sound absurd, yet the reader has only to listen critically for one day to realize that clear statements are very rare. Unless the boys and girls can put clearly into words what they are thinking, the ideas they want to convey, the opinions they have formed, they are inarticulate and are deprived of a valuable means of self-expression, self-development, and mental health. To speak correctly, aptly, and clearly is not an unworthy goal for the lessons that provide practice in using spoken English.

An Atmosphere of Confidence

The solution of the problem concerning the means whereby this goal may be attained is dependent upon two conditions, the second of which is smothered before it is born, unless the first is firmly established and stable, undisturbed by fluctuations and change.

This first condition of any practice in speaking is an atmosphere in the school of sympathetic

understanding between teachers and pupils, an atmosphere which gives freedom to growing minds and inspires confidence. In the Infants' School little children are encouraged to speak freely, and likes and dislikes, desires and fancies find vent, and are welcomed as a sign of life and growth and development. Later, with the newly acquired power to write one's thoughts, comes the tendency for less time and effort to be spent in speaking them, and the little prattler of the Infants' School, of necessity, writes more and talks less in the Junior School. And then, in the Senior School, Nature herself steps in, and suggests the protection of restraint, instead of the risk of freedom. For talking for any adolescent boy or girl is accompanied by an element of risk. They are apt to feel that their opinions may be met with a snub, or with a little laugh at the weakness or foolishness or ignorance they reveal, or they may be met with a complete lack of understanding. A tiny child may say what is quite incorrect, quite foolish, quite ridiculous, and its remarks will be welcomed, tolerated, even partly understood, but the still-growing youth knows from experience that what he says must not appear to his listeners to be absurd or ignorant, or he may receive very unpleasant treatment. He forms the opinion that even kindly adults are so far removed from youth that they often fail to understand what he says, and so he takes very few risks.

The atmosphere of a Senior School must be such as to remove these risks, if the pupil is to get any practice in speaking. The head teacher and staff need to be men or women of wide outlook, of magnanimity, of respect for another's personality, so that the boys and girls, always quick to sense atmosphere, and to know where they are respected, feel that they may safely express what is in their minds. They must be sure that, even if those in authority disagree with their ideas, they will respect them; that, even if they do not understand, they will give to them thoughtful consideration, recognizing that they are the ideas of a living, growing personality. And it must be noted here that, where this freedom is given, thought, one of the springs from which speech flows, is encouraged. For speaking is one of the means by which

thought is clarified, and, where this means is withheld, thought often is choked and perishes.

Teachers should be helped to realize the importance of this first condition of speaking, by reference to their own experience, for while it is difficult for adults to recall the thoughts and feelings of their youth in many departments, the inhibition that results from an unsympathetic atmosphere belongs to every age, and needs not to be recalled from the past; it is a well-known experience of the present to every adult. Unless a Senior School has this confidence-inspiring atmosphere, that is, unless head teacher and staff respect the growing personalities of the boys and girls in their charge, there can be no natural speaking, and any superstructure of method of training pupils in the art of speaking, however carefully reared, is sure to fall.

Speech: A Natural Outlet

The second condition of healthy practice in speaking is a genuine desire to speak, a wish to impart information or opinions or ideas to another. Without such desire, speaking as part of a lesson is artificial and unnatural, and will remain in the mind of the pupil as an awkward and tiresome school exercise, from which one is glad to escape. Here Nature aids the teacher, for, freed from the fear of lack of sympathy in the hearer, she urges self-realization through expression in speech. The adolescent boy and girl, constantly aware of new experiences, new interests, new demands, new responsibilities, new and challenging ideals, find life full of zest and want to talk.

This is the moment for the teacher to capture this desire, and make it serve the development of the pupils. They should be given the opportunity to speak about what is occupying their thoughts and claiming their interest. The pupil who has obviously rejoiced in what he or she has heard should be allowed to tell it to others who have not heard. This may entail temporary readjustment of lessons, alteration of the timetable, an unexpected change of plans, but the desire must be seized and the valuable practice be secured when the desire is clamant. Only so

can the precious life energy be harnessed to subserve the purposes of education.

Corporate Criticism

This natural desire should be supplemented and fostered by the teacher's judicious training of the critical faculty of the pupil. Any expression of opinion differing from one's own provokes a desire to speak and so provides a delightfully natural training ground. Once the pupils are trained to realize that the attitude of each one of them to any remark made in class should be, "I quite agree with that," or "No! that isn't right," or "I wonder if that is true," and that he may voice any such opinion, the mental activity of the whole class will receive such a quickening that every lesson that is not a lecture will provoke speech and provide the teacher with some excellent opportunities of training the speakers. Incidentally, the teacher who encourages this new attitude to remarks made, or answers given, finds that it solves some disciplinary difficulties. The pupil who is awake to what is being said, and who is considering each statement critically, is no longer free to be slack or mischievous, and, moreover, that well-known *bête noire* of so many teachers, the incessant flow of talk of the older girl and boy, will be provided with a healthy channel, which will prevent this harmless and natural tendency from becoming a source of irritation to the teacher, and being treated abnormally by him as a vice; it will make it instead a source of pleasurable growth.

True Progress and Wise Stimulation

It is worthy of note that this atmosphere of understanding, and this desire to speak, both so essential to practice in speaking, are only maintained where desire for rapid success is not allowed to override the wisdom of fostering healthy growth, where artificially-stimulated speaking is not substituted for less showy but more worthy speech, where patience to watch growth can restrain impatience to see results. For it must be remembered that expression of the self in any medium, whether music or literature or art or speech, cannot be forced:

at the least breath of suspicion that the teacher is wearied, bored, or irritated, the atmosphere is chilled, the desire passes, the boy or girl becomes inarticulate.

It must not be thought, however, that this patience is synonymous with slowness in the lessons. Slowness is so out of harmony with the vitality of the child that to him it is unpardonable. More lessons fail completely in their object through being slow and lacking in vitality than from any other cause. The patience needed is that wise fostering, and contented waiting, so well known to all lovers of gardens. The warm atmosphere must be provided, so that hidden desire may break through the protective covering to find its growth natural, unimpeded and strong, even if slow.

Entering on Senior School Life

Having considered the marks of good speech and the conditions necessary for securing practice in using that speech, let us consider along what lines the training shall proceed. In a school which has the healthy atmosphere, where the children's desire to speak is unchecked and healthily stimulated and with a clear idea of the goal to be attained, what means for training shall the school provide? What avenues of practice shall it open up? Where shall the training begin? By what steps shall it progress? What standard may it hope to attain before the pupils leave the shelter of its walls for the wider life of the world, where the ability gained will be needed, and where the training will bear fruit?

Whatever part of this training has been begun in the Infants' School and continued in the Junior School, the problem for the teacher in the Senior School begins when the child enters the new department at eleven years old. Here, blessedly for so many backward children, is a new beginning. In the non-selective Senior School they are no longer to learn with children of much quicker intellect, from whose speed of learning and attainments they have gathered that they are slow, not clever, but dull. For the brightest of them, the shock and depression of this knowledge is still vivid and deep: their parents had hoped they would win honour for the family by attaining a place in a Central or

Secondary School, and their hopes have not been fulfilled. For the duller ones there is no shock, but a familiar depression at the consciousness of their backwardness. True, this consciousness is often shaken off in the joy of play and meals and all the pleasures that make up child life, but it is an abiding one, and rises in the mind at the mention of school. The hope that buoys up the younger child dwindles as the terms pass and find him always near the bottom of a list, the work never really good; and the child, often aided by the parents' conviction of his dullness, settles down to "I'm poor at English," "I can't do sums," etc.

But now a new chance presents itself, a new beginning, a fresh arrangement made by "the powers that be," and hope again lifts its head. Moreover, in addition to the change that comes with entering a school, not because one lives near it, but because it has been planned for pupils with not too extensive a range of ability and rate of learning, one is not amongst the older pupils, but is again a beginner. The deficiencies and slowness, so very obvious and culpable when the pupil is one of the oldest girls in the Junior department, are not nearly so noticeable or grave in the bottom classes of the new school. Three years for improvement lie ahead; it will be a long time before one is in the top class where those big important-looking prefects are, and meanwhile the miracle may happen, one may learn not only to look like them, but to be capable and clever as they appear to be. Blessed beginning!

BEGINNING WITH NATURAL RESPONSE

At this stage must come the introduction to speaking naturally. The child is asked a question: he has not the remotest idea of the answer: he hangs his head and looks ashamed. Are not many of the pupils he has worked with hitherto, and many new pupils, and a new teacher listening for the answer, witnessing the ignorance and stupidity that hope had helped him to forget? This is the crucial moment. To pass to another pupil for the answer is a more fatal blunder than teachers often recognize. This is the moment to be seized. The child should be expected to answer something, just as a normal adult does when asked a question. "I'm sorry,

I do not know," is the magic by which the pitfall may be escaped, by which the eyes of the child may be opened to the fact that ignorance is not a dreadful monster from whose clutches he cannot hope to escape, but is a state of mind, which can be remedied by self-effort, and the teacher's help.

This first step helps to establish the right atmosphere between the pupil and listeners; it sets the feet of the troubled child towards the path to confidence and success. Those who think this is too trivial a matter to be mentioned should put this plan to the test in their own classes. No pupil need be in a panic at hearing himself called upon for an answer if, unashamed, and with easy grace, he may look at the questioner and say, "I'm sorry, I do not know," or, "I'm sorry, I cannot remember." This safeguard to peace of mind, so necessary for conversation, is not a way of escape for the idler, who does not bother to learn, for, as is pointed out elsewhere, questions that require only oral answers should not aim at testing the individuals of a class. They should seek one right answer, and it is immaterial who supplies that answer, provided it is correct and clear.

This simple method introduces an element of natural conversation into the classroom and, if steadily pursued, will presently convince the most timid child—often, by the way, the child of keen imagination, with a real desire to express himself in speech and, moreover, with something interesting to tell—that there is no need for fear, and more, that presently, when one does know the answer, that dreadful inhibition of fear will not make it fly out of one's mind before it can reach one's lips.

It will, of course, be seen that patience and courtesy must be exercised by the teacher. Growth cannot be forced or hurried, but the longed-for success will of a certainty come, and presently the teacher will find good answers coming from unexpected quarters, and the children listening more keenly during lessons that they may have the joy of answering.

FREEDOM TO ASK QUESTIONS

Another simple aid that has to be suggested to the child is that he or she shall voice any lack of understanding. "I don't understand,"

how you got that 42?" "Why did you say, 'Of course there is no frost in Iona'?" "What do you mean by 'ambitious'?" One of the gravest defects of teaching children in classes is that they become accustomed to hearing what they do not understand, and the pricks of their natural curiosity, finding no outlet in action, tend to cease. The curiosity that finds vent in questions in the home is intimidated by having to make itself heard across a classroom, over the heads of forty other pupils, and, while at first the pupil finds some disappointment in restraining the natural desire to ask for an explanation, all too soon lack of outlet smothers it. In the new school, under new conditions, if there exists a happy consciousness that to voice one's ignorance will provoke neither disapproval nor silent rebuke, the curiosity can be reawakened, and will provide a useful basis of conversation.

It should be remembered that failure to understand some detail in past teaching is often responsible for the apparent inability of a pupil to make any progress. Steady encouragement in the habit of asking clear questions will forestall this difficulty and will provide the stimulus of sustained and varied conversation.

How simple these two suggestions seem and yet how vitally important they are! Upon them and, of course, upon the atmosphere in which they can exist, and which they reveal, depends the success of this practice in spoken English. For they provide that natural beginning, the indication to the children that speech is the outcome of what one is thinking and wants to say and not a duty set from an outside source.

First Exercises

Valuable practice in speaking may be obtained in these early days by encouraging pupils to tell the class about anything beautiful or interesting that they have seen. This is a natural form of speech, used alike by children and adults, and that it is much easier than telling a story can soon be discovered by the reader if he puts it to the test. To retell a story well is a difficult task, and is better not attempted at this early stage, if using good English is the aim of the telling.

Another very valuable aid at this juncture, and throughout the course, is learning by heart a prose extract and repeating it to a group of pupils. This saying aloud what one has committed to memory gradually gives confidence to the speaker. It is a formidable task to say anything to an audience of forty, and at first it is a great help if one may rely upon one's memory and upon the composition of a wiser mind than one's own. Most of one's energy can then be spared for the vocal output, and one can venture to voice another's thought, when one dare not voice one's own.

By and by, when the sound of the pupil's own voice is familiar, and when he has discovered, by experience, the exhilaration of speaking to a happy, listening audience, he can depend more upon himself. Now he can write what he wants to say, learn it and say it, and there will come a moment of delight when, throwing away the crutches, he can walk, can shake off the bonds that tie him to the exact words written, and can easily express what he thinks. This, of course, does not mean that preparation is no longer necessary. It is discourteous in children, as in adults, to ask a number of people to listen to what one has not prepared.

Dramatic Work and Reading Aloud

Another potent factor in accustoming the child to the sound of his own voice is dramatic work.

To share one's speaking with other members of the cast is easier than to speak alone, and is a delightful method of practising the use of speech and gaining confidence. Reading selections from plays is very useful for this training also, and, fortunately, an increasing number of such selections are being published. It is well to remember that the plays chosen for this purpose should be within the children's grasp, for any barrier which makes the reading aloud formidable, and in large measure incorrect, introduces an element of strain, and the lesson then defeats its own ends. Letters provide another helpful source of material for reading aloud, for they are more closely allied to conversation than perhaps any other form of literature.

The Standard Set by the Teacher

It is, too, extremely helpful to the pupils to hear good reading; beautiful extracts, beautifully read fairly frequently, unconsciously set a high standard in the pupils' minds, and become a pattern which, unconsciously, they imitate. Any one who would put this to the test has only to read well at fairly frequent intervals, at the opening of school, some passages from the Bible and then, one morning, ask the class to read one of these passages. He will be surprised at the excellent rendering given. The pattern has been set without calling attention to it, intervals of time have passed between the readings, but the children's imitative power is very keen and what is well read never fails to appeal to them.

It would seem important that any reading by the teacher should be well done, and the teacher who takes the trouble to use good English when teaching is helping his pupils more than he or they know. On one occasion, a mistress told an assembled Senior School a simple legend. The girls listened, spell-bound by the beauty of the language in which the story unfolded itself before them. In the afternoon of the same day they were asked to rewrite the story, and it was astonishing how many of them, having listened with no idea of having to reproduce the story, after a lapse of four hours, used many of the beautiful phrases they had heard. It was a striking illustration of the importance and value of speaking good English when teaching. In this, as in other directions, the children learn more by example than by precept.

Vital Need for Clear Statement

From the very outset of his career in the Senior School the pupil should be trained to reply to any question put to him, clearly and correctly. Unfortunately the fashion of not troubling to say what one means may be fostered all unconsciously by the teacher. When teaching rather slow pupils, he is so glad to have any indication that what he is teaching is being followed and partly understood, that he often accepts a statement that, if not literally false, is very far from being clear and correct,

and this habit, encouraged by a consciousness of the shortness of the time devoted to any subject, and the difficulty of making that time, in any sense, adequate to cover the syllabus, makes for slovenly statement.

To hear these slovenly statements accepted as correct adds to the already growing bewilderment in the mind of the sharper scholars, and deepens and encourages the mental somnolence of the duller ones. Class-teaching is so often a stumbling block, and closes the teacher's eyes to many excellent aids to his work. Often, in his anxiety to test the knowledge of the pupils by questioning them and requiring oral answers, he exasperates the quicker, more mercurial pupils, alarms the timid ones, and does not really discover what he seeks, namely how much of what he has taught is understood and known; what is worse, he misses a very valuable opportunity of training the one pupil to express what he means clearly and correctly, and of training those listening to challenge what they hear.

The aim of seeking oral answers—questions should be, not to test individuals as to their knowledge—written answers should be used for this—but to secure the correct answer. The teacher must try to obtain a clear statement, for clear thinking is more valuable than covered syllabuses, and, indeed, a syllabus is not covered by pupils whose thinking is muddled and confused. This attention to clear statement is only successful where each individual of the class is using his critical faculty over the answer given, instead of aiming at a chance of giving his own answer. For the training of this critical faculty of each member of the class, already urged, is essential to, and part of, the attainment of the ability to express clearly what is meant, and the cultivation of this faculty stimulates and quickens mental development and makes for strength and independence and resourcefulness in the boys and girls; the mental gymnastics involved are as attractive and invigorating to their minds as physical gymnastics are to their bodies.

It must not be forgotten that both discussion and debate should provide practice in keeping to the point. Every reader has suffered from listening to speakers who deal with every

subject but the one in hand, and to learn to speak to the point under discussion is to learn something very well worth while.

Word Study

Facility in selecting the apt word is, of course, attained by reading and by the detailed study of standard English. This study increases and enriches the pupils' vocabulary and provides subject for question and answer, that is, for practice in speaking, and can be used to develop a trained, critical faculty in nice expression. The pupils will listen with zest to the literal meaning of a word, as it illuminates for them the passage they are reading; their faces light up with new understanding, and they become possessors of knowledge that enables them to choose readily the words that will best convey their ideas. They can be led to delight in shades of meaning, as they delight in shades of colour, and all their interpretation of what they hear and read is quickened.

Any teacher who attempts detailed reading with this object in view will be surprised at the joy of the children, and at the steady improvement it ensures in the use of a widening vocabulary. Always, however, it must be remembered that the atmosphere should be such that the lesson is one of question and answer, remark and challenge, and not one of continuous pouring out of information by the teacher; many lessons would be more helpful to the scholar if the teacher talked less and the pupil talked more.

Class Talks: The Fruit of Individual Research

As the girls and boys grow older and more able to use books for obtaining information, another opportunity for practice in speaking arises. The pupils can be set to find all the information they can on a subject in which they are interested, and to arrange this information in a sufficiently interesting form to tell it to their fellow-pupils. A lantern talk is often a pleasant method of giving this information; the pupils like it, and the break occasioned by the pictures prevents the talk from becoming unnatural

through being incessant. It is better, wherever possible, to let the pupil choose his subject, guided by the teacher, rather than for the teacher to set the subject, and the pupil should choose a subject on which he seeks information for himself. It is only when he is finding keen enjoyment in his reading that the question of telling others should be broached. Reading for the sake of talking is not a sound reason and will lead to the introduction of an element of artificiality into the speaking.

It is at this stage, also, that a pupil may wish to tell a story, either because she has become conscious of the fact that a story may be enshrined in beautiful language, in which case she may wish to tell a younger class a familiar story that she may present it in good English, or because she has read a delightful story that she would like to pass on.

Classroom Discussions

For the boys and girls in the higher classes of the Senior School, discussions form an excellent practice-ground for speech. Where thought has been stimulated and the critical faculty exercised by means already suggested, it is an easy step to discussing subjects that arise during reading, those that arise out of the life and conduct of the school, and those brought into prominence by current events.

The pupils' ideas are often crude, and of necessity their knowledge is very limited, but the gain to them of discovering that some knowledge is essential to discussion is invaluable. Some point for discussion arises, and the moment is not suitable. The teacher announces that in a day or so the subject must be discussed, and that, by that time, he is sure some boys will have found some enlightening information on the subject. This will give an impetus to some members of the class to seek knowledge pertinent to the subject in hand, and once such a discussion has been shared, and the boys or girls have enjoyed the result of their comrades' efforts, there will be many excursions into sources of information, that the seeker may provide some help at a further discussion. In the search parents are often called upon to supply information, and incidentally new

interest in the school is awakened, and that valuable factor in home-life, namely a common interest, is aroused.

Introducing Debate

This brings the boys and girls to that delightful sports ground for speech, the debate. The first glimpse of it may occur during a discussion, when the moment is ripe for pointing out that two quite thoughtful, intelligent pupils, having discussed a problem with the teacher, have arrived at quite opposite conclusions. That is the moment to express those conclusions, one in the affirmative and the other in the negative, to teach the terms associated with debate, to ask the boys and girls whose conclusions have been expressed if each could support his opinion, to set them seeking reasons that led to their conclusion, to use these reasons, once they have been found, to teach the correct technique and procedure of debate. This may of course only apply to a few members of the class, but growth does not move in masses. This first sign of ability to come to a definite, reasoned conclusion is but the beginning of a movement that will draw into its life the whole class.

The subject possibly may be simple, and the reasons that support the conclusions simple and child-like. They should be, for they have been formed in the minds of children, but they are genuine and will lead beyond the teacher's imagining. The training in weighing pros and cons, in forming balanced judgments, in arriving at reasoned opinions, is training for life. It has escaped the limits and confines of the classroom and in the home, the workroom, the club, the union, the committee-room, the borough council, it will bear fruit. These first attempts are being made when the sympathetic wisdom of the teacher can guide, inspire, restrain, and stimulate. What an opportunity for awakening thought, for training tolerance, for practising self-control! As boxing trains physical self-control, so debate trains tolerance—mental self-control.

This can only be accomplished if the subjects for debate are within range of the children's understanding and feeling. A debate upon

some remote, abstruse subject, entirely beyond the confines of their experience and ken, fails entirely in its object, for it stimulates no desire to speak, it stirs no ardour, it wins no enthusiastic support, it leaves supporter, opponent, and listeners cold. The essence of debate is surely that the speakers shall find such good grounds for the opinion they hold, that they desire to win those listening to adopt their opinion. This is indispensable if full use is to be made of the means of training offered by debate.

Choice of Subjects

It is impossible to over-emphasize the importance of keeping all subjects under discussion within the scope of the pupils. They can debate or discuss such subjects as—

- Various ways of spending pocket money.
- How to lay out a garden.
- Methods of dealing with walls and floors.
- Various types of vases for various kinds of flowers.
- Ways of spending a holiday.
- Working indoors *v.* working outdoors for a living.
- The stories in penny paper books *v.* stories in the library books.

So long as the subject is one which they meet with in their own lives, they are sure to have opinions of their own, and they can be encouraged to express these opinions clearly, without any risk of encouraging artificiality.

Ultimate Value of Good, Fluent Speech

In conclusion it is well to realize that for the greater number of pupils in Senior Schools the practical application of their lessons in English will be chiefly through the spoken word. The writing, once they leave school, may resolve itself into letters, but their spoken English will form an integral part of life in the home, in business, as friends, citizens, parents, and leaders of public opinion. If this gift of expression has been healthily stimulated, wisely and carefully trained, and offered healthy and natural scope for practice, it will make life saner, sweeter, richer for both themselves and those with whom they live and work. Such end calls for worthy effort on the part of the who teach in Senior Schools.

WORD STUDY: SPELLING

ENGLISH is a very wide term and we can never hope to teach all that it comprises. Perhaps the greatest thing we can do for our pupils is to inspire them with a love for English Literature and set them upon the road which will lead to the enjoyment of the great masterpieces of our language. It is better that a pupil should leave school fired with the desire to read more and more of the works of our greatest authors, than that he should be able to spell all the words in the dictionary. But we must remember that we have to fit the child to face life in all its phases, and he will have to earn his livelihood in order to gain leisure for higher pursuits. In our enthusiasm for English Literature let us not forget to equip the child so that he can deal adequately with the more mechanical side of his language.

All of us who are engaged in the Senior School will agree that a very important part of the instruction in English should be directed towards improving the writing vocabulary of the pupils. We know how necessary it is that children leaving our schools should have at their command an extensive vocabulary and be able to express themselves clearly and accurately. They should know the meanings of all common words and be able to spell them without hesitation.

Two Aspects of English

English as a subject in the Senior School might be approached from two entirely different aspects—

1. As an expression of the spiritual nature of man.
2. As the formation of a group of mechanical habits.

Further, the teaching of the subject could be much improved if these two aspects were kept early apart, and for teaching purposes treated as different parts of the curriculum. Let us look a little closer at these two aspects of English.

APPRECIATION OF LITERATURE

If we deal with English as the verbal expression of the soul of our race, the only attitude we can reasonably take with our children is one of appreciation. Hence this first aspect of English teaching will be dealt with in the literature lessons and every effort will be made to get the children to *enjoy* the best that has been thought and written in their mother tongue. Appreciation of literature cannot be *taught*; it can only be communicated by a teacher who is himself inspired with a love for his subject. It can certainly never be tested or examined by the ordinary paper-consuming examinations. How far the pupil will progress in his appreciation will depend partly upon his inborn capacity and partly upon the skilful way in which literature is presented to him. The more intelligent the pupil the further he will advance in his enjoyment of our great authors, provided that he is introduced to them in such a manner and in such an order as his immature mind can grasp. We should not expect normal babies to thrive upon adult fare, neither should we expect normal boys and girls of twelve to digest and enjoy the subtleties of thought and diction of Jane Austen or Thackeray. And we may only produce nausea if we force upon them a diet unsuitable for their age. However, it is not the purpose here to discuss the subject of appreciation of literature, except in so far as it may help to keep it distinct from that other aspect of English teaching with which this chapter is mainly concerned.

THE MECHANICS OF LANGUAGE

The second aspect of English teaching is concerned with the formation of a group of habits; to ensure the correct use of English in speech and writing. This aspect is mechanical rather than emotional, a technique rather than a spiritual adventure. It can easily be taught if sufficient practice is given, and it readily lends itself to testing and examination. It does not

depend solely upon the inborn capacity of the child, and has no correlation with *intelligence*. The most intelligent child may, and often does, write abominably, spell atrociously, and enunciate his words indistinctly. On the other hand, a dull child by patient teaching can be made to speak correctly, write legibly, and spell with accuracy. Speech, writing, and spelling are mechanical habits, and if we speak or write incorrectly it is because we have formed bad habits instead of good ones.

Value of the Mechanical Aspect

So dull and mechanical is this aspect of English teaching that many of us would gladly avoid it. "Let our pupils have plenty of good reading matter at their command and their speech and spelling will come all right in time," we may say. "Let the child read the best, hear the best, love the best, and all other things shall be added unto him."

Oh that it were true! How joyous then it would be to mark our pupils' compositions, to listen to their speech, to read their stories and letters. But it is common experience that, though extensive reading and listening will improve our scholars' vocabulary and knowledge, it will not necessarily improve their spelling or mode of expression to the same extent. A child will eagerly read a story of adventure, and will possibly give an excellent account of the hero's actions; but he may mis-spell the hero's name every time he writes it, although he must have seen it a score of times. The reason for this is fairly obvious. The pupil has been reading the *story* and not the *words*, and he has been able to get along quite well with the story without bothering to examine the exact sequence of letters in the hero's name. If we wish him to improve his spelling we must devise some way of making him look at the words more closely.

An adult who fears to put his thoughts into writing because he is worried by spelling is seriously handicapped in the battle of life. Many a promising boy has lost the chance of a good situation through a mis-spelt or illegible application. Most of us feel that we must do something more in our English lessons than deal solely with the appreciation of literature. The pupils we

receive from the Junior School are by no means perfect in this mechanical side of English, and anything which we can do to help our pupils to cope with difficulties which confront them will be well worth doing, even though other things which we would prefer to teach may have to be omitted from the time-table. Hence it is important to introduce into the English syllabus of our Senior Schools definite "Word-Study" lessons, so that we can profitably employ time on the correct pronunciation, spelling, and use of words.

Two Birds with One Stone

It is, of course, fairly obvious that there is a good deal of interrelationship between the aspects of English teaching briefly discussed here, but for classroom purposes it is advisable to separate them as widely as possible. In bad old days it was customary for some teachers of English to confuse these two aspects and try to teach two conflicting things at once, with disastrous results.

The writer's first acquaintance with Shakespeare's *Henry V* took the form of parsing and analysing its opening lines -

*O for a Muse of fire, that would ascend
The brightest heaven of invention,*

and what little Muse of fire he had was nearly extinguished in the process. A boy is stopped in his further attempts to parse *The White Company* if he starts off by preparing the first chapter for a dictation exercise. Instead of associating this schoolboy classic with something to be lived and enjoyed, it becomes for him merely a dry spelling test. It is only a very lucky accident that two birds are killed with the same stone, and we are more likely to succeed if we aim at one thing at a time; therefore it is suggested that the Literature lesson should be kept as separate as possible from the Word-Study lesson.

Good Manners

There is another consideration which must be borne in mind in connection with this mechanical aspect of English. All teachers rightly put character training before mere acquisition

of knowledge. We are anxious to produce good men and women rather than encyclopaedias of knowledge. The moulding of a child's character is a very big question and many factors are concerned with it. Some of these factors, e.g. heredity, and home influences, are beyond the control of the educator; nevertheless, a good deal of character training can be done in the schools by setting high ideals and good examples before the pupils. We can also help them to form good habits—habits of cleanliness, accuracy, ^{will}ness, and orderliness. We can teach them to master politeness, thoughtfulness with respect to the feelings and wishes of others, and all the excellent traits which distinguish the well-educated person. Most children like to be treated well-mannered, and it is good to impress the children in our Senior Schools that they are exhibiting bad manners when they speak badly or write illegibly. If a person speaks highly on native tongue in so slovenly a way that listeners are shocked or have difficulty in following his conversation, he is obviously not considering the feelings of his audience and is boring them rather than interesting them. You will receive a letter so illegibly written and so badly spelt that you have the utmost difficulty in deciphering it, you cannot form a very high opinion of your correspondent's culture nor of his consideration for you in giving you so much trouble. Let us teach our children that it is a mark of a well-mannered person that he takes the least pains to give the least possible trouble to his readers or listeners, and then they will have a strong motive for improving their speech and writing.

The Spelling Problem in the Senior School

By the time the pupil leaves the Senior School, he should have a good knowledge of the meanings of common English words, be able to spell them with reasonable accuracy, and use a dictionary with facility. Let us see what can be done to help our pupils in these matters.

Normal Growth of Vocabulary

The first point to be noted is that a child's vocabulary is not a fixed thing, but is constantly

growing. At 11 years of age, according to Professor Terman, a child's normal vocabulary embraces some 6,300 words, and it increases by about 900 words each year: consequently at 14 he should be acquainted with about 9,000 words. He will not necessarily be able to spell all these thousands of words, neither is it essential that he should do so, since his spelling requirements are determined by his writing requirements. He need not worry over the spelling of such words as *phthisical* or *supererogatory* if he is not likely to have to write these words. But he must be certain of the spelling of those words which he would commonly be required to write, and the number of these words constantly increases with age. Hence provision must be made in our Word-Study lessons for the normal growth of the pupil's vocabulary.

Variation of Spelling Attainments

One of the great difficulties which confront the teacher in the Senior School is the very wide range of attainments of the children who come to him. Each year he receives contingents from the Junior Schools consisting of all types of children, ranging from those who have just failed to obtain admission to Secondary or Selective Central Schools, to those who can only be classed as dull and backward. Classes are large in numbers and very mixed in quality.

Most children at 11 years of age have mastered the elements of reading and penmanship, but it cannot be assumed that they will have no further trouble with spelling, or have even mastered a definite number of common words. Spelling may also be neglected in some Junior Schools because of the influence of certain Scholarship Examinations, for which the pupils are prepared. If children are selected by the way they attempt tricky problems in arithmetic or analyse the argument in a piece of English prose, teachers have to neglect some of the fundamental subjects in order to find time to prepare the scholars for such examinations.

A few fortunate children seem to be able to spell almost any word correctly without any assistance, and a few unfortunate children require special treatment to enable them to spell even the commonest of words. But

between these two extremes lies the vast bulk of pupils, who require our expert knowledge in dealing with the difficulties of the written word, and whose spelling is capable of considerable improvement by adequate teaching. The case of the dull and backward child is dealt with elsewhere in these volumes (pages 74-88) and our chief concern here is to examine a few practical suggestions which may be of assistance to both teacher and pupil in the constant fight with spelling, which has to be made throughout the school course.

Economy of Effort

It is well to remember that words are not, as a rule, wholly mis-spelt but only partially, and the mistake usually occurs in the same place. Is it *expe*nce or *expe*nse, *seper*ate or *separ*ate, *recieve* or *recei*ve, *benefited* or *benefit*ed, *accomodate* or *accommod*ate, etc.? Do we *practice* or *practi*se the piano? Does my dog require a *licence* or a *license*? There is nearly always a crucial point in each difficult word at which the pupil stumbles and we can economize the child's time and energy if we direct his attention to this point.

What We Can Do

Having now surveyed the problem, we would suggest for consideration the following methods for improving the spelling of our Senior School pupils, and then deal briefly with each of these methods.

1. Provide plenty of written work.
2. Insist upon clear enunciation.
3. Encourage the use of the dictionary, and give definite exercises involving its use.
4. Compile and constantly revise lists of words commonly mis-spelt.
5. Teach the analysis and synthesis of long words, and give some lessons in Etymology.
6. Make sure that our pupils are familiar with common spelling rules and usages.
7. Give exercises in definitions, homonyms, choice of words, use of alternatives, etc.
8. Encourage children to take a special interest in the words they use. Words are living things and have a long and romantic history.

The Importance of Written Work

It has already been indicated that the habit of spelling is not picked up incidentally, and extensive reading will not necessarily make a person spell correctly. A rapid reader can gather the sense of a passage by merely glancing at the words, or even at parts of them. He has no need to examine the words carefully or to note the sequence of the letters comprising them.

This is not the case with a pupil learning a language other than his own, e.g. Latin, for then he must pay attention to every letter of each word. Consequently it is often found that a person who has much difficulty with English spelling is not similarly worried by the orthography of a foreign tongue.

Extensive writing is a great help in the mastery of spelling. Writing is a much slower process than reading, and necessitates looking at each letter of a word for a definite period of time. It also brings into play certain motor activities. Hence there is more chance of association bonds being formed, and it is in the strengthening of these bonds that the formation of the *sensory-motor* habit, known as spelling, depends.

Great care should be taken that when words are written they are spelt correctly, otherwise they will be learned incorrectly, and the habit so formed will have to be broken before the right one gets a fair chance of establishing itself. The Board of Education "Suggestions for Teachers" wisely states, "*Dictation may be a convenient method of testing spelling but it is of little value for teaching it.*" It may be positively harmful constantly to give unprepared passages for dictation, since pupils are likely to mis-spell difficult words and so form the very habits that we are anxious to prevent. For most written exercises the child should have a dictionary within reach, and should be allowed to consult it rather than write a word incorrectly.

The use of codes as illustrated in Figs. 1 and 2, and in the chart published with this volume will be useful in providing interesting exercises which ensure that the children consider each letter of the words.

SPELLING

SECRET CODES

Most children pass through a period when they find the writing of words in code a most fascinating pursuit. Teachers might on occasions make use of this fact for spelling purposes, for when a child encodes any word he is obliged to look carefully at each letter of the word. There are hundreds of codes, but here are two very simple ones which the Senior pupil can easily master and use (see also the SPELLING CHART)—

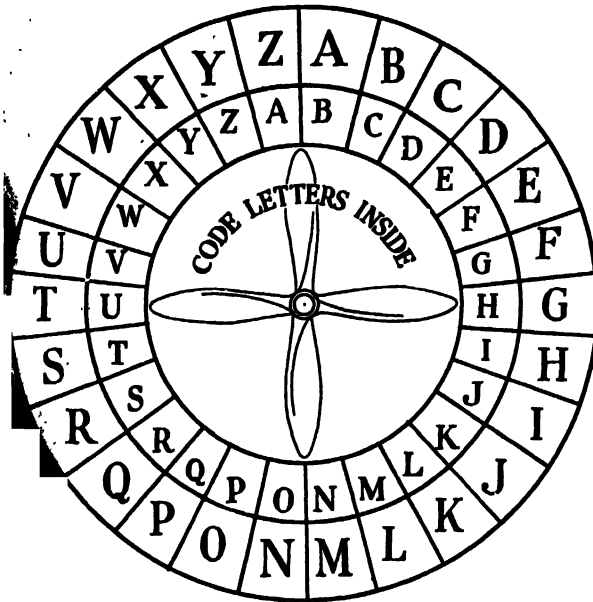


FIG. 1

Code I: B is used instead of A, C for B, D for C, E for D, and so on

AND is written BOE.

Exercise 1. Decode these words—

1. pddbtjpo. 2. bddpnnpehuf.
3. cfogjujoh.

Exercise 2. Write these sentences in code—

- Besicgers must surrender immediately.
British aeroplane spies enemy submarine.*

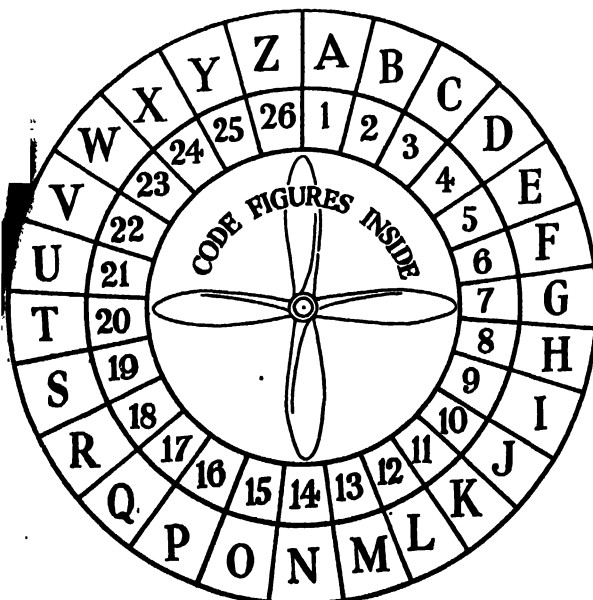


FIG. 2

Code II: 1 is used for A, 2 for B, 3 for C, 4 for D, and so on

AND is written 1, 14, 4.

Exercise 1. Decode these words—

- (a) 3, 15, 13, 13, 9, 20, 20, 5, 5.
- (b) 5, 13, 2, 1, 18, 18, 1, 19, 19.
- (c) 3, 8, 1, 18, 1, 3, 20, 5, 18.

Exercise 2. Find the missing number in—

- (a) 22, 9, 12, 12, *, 9, 14.
- (b) 15, 3, 3, 21, 18, *, 5, 4.
- (c) 15, 3, 3, 1, *, 9, 15, 14, 1, 12, 12, 25.

Exercise 3. Write in code—

- (a) Seize valuable intelligence.
- (b) Official yacht disappears.

The Importance of Clear Enunciation

Every teacher knows that many errors in spelling are due entirely to faulty pronunciation. Such mistakes as *acter*, *themselves*, *familiar*, *Febuary*, etc., need not occur if children are taught to speak clearly and distinctly. To quote once again from the Board of Education "Suggestions," "*A large number of spelling mistakes are due more to carelessness than ignorance; and occur in common and simple words, partly because such words are often badly pronounced.*"

Many children tend to slur over long words when they are reading, and consequently the part slurred over is often mis-spelt since it has been mispronounced. The practice of reading aloud has rather fallen into disuse among Senior pupils, but many common spelling errors would be avoided if an occasional lesson in oral reading were taken, special emphasis being given to the clear enunciation of longer words. Many difficult words lose their terrors when pronounced slowly syllable by syllable. Consider for example the following, which are only typical of hundreds—

assassination	(ass-ass-in-a-tion)
intelligence	(in-tell-i-gence)
successively	(suc-cess-ive-ly)
occasionally	(oc-cas-ion-al-ly)
inconsiderate	(in-con-sid-er-ate)
inaccessibility	(in-ac-cess-i-bil-i-ty).

Very often, by merely saying slowly a word he has mis-spelt, a child is able to see his error and can correct himself; and it is very important that errors in written work should not only be rewritten correctly by the pupil but should also be said aloud by him, syllable by syllable, as he is correcting them. Miss Fairhurst in her *Analysis of Mental Processes involved in Spelling* (British Association Reports, 1913) concludes that the articulation of the syllables simultaneously with the writing of the word is probably the best method of learning spelling, and most practical teachers will agree with her.

Use of the Dictionary

The dictionary is such an important and useful book, and can be purchased so cheaply, that

each Senior pupil should be encouraged to possess his own copy. A good dictionary should prove a useful servant to him for many years and he should be taught to consult it in all cases of word trouble, since it can be used to indicate the use, meaning, spelling, pronunciation, and derivation of all the words he is likely to require.

The best dictionary from a child's point of view is a small one, easy to handle and clearly printed. It should be etymological and give the various inflexions of words, especially where spelling difficulties may arise, e.g. in participles and plurals. In this latter respect some dictionaries fail. A child does not want to look up the meaning of *stop*, but he is likely to want to know whether *stopped* or *stopping* is spelt with one *p* or two. He may know the meaning and spelling of *potato*, but not be sure whether the plural is *potatos* or *potatoes*. Unless his dictionary can tell him these things it loses half its value for him.

It is surprising what a lot of time is wasted by children when hunting up words in a dictionary because they are not sure of the order of the letters of the alphabet. Of course they know their ABC, but they are not quite certain whether *R* comes before *T*, or *dear* before *dare*. Practice in arranging words in alphabetical order is a very useful exercise, especially if the words to be arranged are often mis-spelt, for it will make the children observe very carefully the sequence of the letters in such words. Here is an example of the type of question which might be set—

Arrange the following words in alphabetical order, and check your answer by consulting your dictionary—

Real, reel, realize, reason, reader, realm, reasonable, reality, readiness, ready, readily.

Examples of other types of exercises involving the use of the dictionary will be given later.

Spelling Lists

A time-honoured method of teaching spelling was to take huge lists of difficult words and serve up a few for daily or weekly consumption. There was something to be said for this method if the word-lists were drawn up with the children's immediate needs in view, and if one could

e that the children knew the meanings of the words they were expected to learn. Success in learning and recalling depends upon the number of associative links which can be formed between the item to be learnt and the items already in consciousness. A subject is interesting to us if we have a number of associative links stretched out ready to welcome it. These long lists of difficult words were often meaningless and boring, and, being so, were very hard to learn. To go through the dictionary and pick out all the tricky and unusual words and then to offer them to children as their daily bread is surely a criminal waste of time, and will not inspire them with a love for their Mother Tongue. A Spelling Book recently published for the use of children contains many thousands of disconnected words, among them including the following—*hirsute, holocaust, infilio, lachrymal, mazurka, meerschaut, metallic, myosotis*, etc. Spelling lists such as this can scarcely help either us or our children; they can only promote mental indigestion.

The words which form our pupils' spelling lists must be words that have associations for them. They should be the words they constantly use, their everyday words, or those which we think are likely to prove useful to them in their future work. When they have mastered these words there will be time enough for them to start learning the unfamiliar ones. Children should be encouraged to make lists of words which have given them trouble, and to revise these words constantly. They should also keep written records of all the new words they meet with in their reading, since this is probably the best way to add to one's vocabulary. The long spelling lists for children are undoubtedly those compiled by the teacher from his long experience with scholars' written work. A short list of common errors of Senior pupils is appended to this article. It is by no means complete, but it may prove of service to a teacher who has not had the time to compile a list for himself.

When using such spelling lists it is best to deal with some ten or a dozen new words each week. When first presented they should be introduced in sentences which help to convey their meaning, since the word by itself may be only a meaningless sound to a child. A few

minutes each day should be devoted to them; they should be said, and if necessary explained, by the teacher and by the class, written as wholes and in syllables, spelt, aloud and silently, backward and forward, written in codes, and any trick or device should be used in order to make them familiar to the children.

One would not suggest spending more than five or ten minutes a day on spelling "demons," or learning more than ten new words a week, or 200 a year. But constant repetition is essential and all the words on the list must be revised many times during the year. Spelling lists can serve a very useful purpose if dealt with in this way; and if a definite scheme is adopted throughout the school, and a definite list compiled for each year's work, great progress can be made by concentrating upon these words.

Analysis and Synthesis of Words:

Etymology

Most difficult English words are compound words in Nature, consisting either of two words joined together, e.g. *al-mighty*, or of a root word with affix or affixes attached, e.g. *dis-solv-ing*. A formal study of philology or etymology would be quite out of place in the Senior School, but a good deal of interesting and useful work can be done even with young children. The English language is a living and growing organism, and some knowledge of the way it has grown, and is still growing, should form part of the English syllabus. The Scottish Council for Research in Education, 1931, in their pamphlet dealing with the English Curriculum for Pupils of 12 to 15 years, advocate some teaching of Etymology, and point out that the objects of such teaching should be

To stimulate the pupil's interest in words, and to help him to a readier sense of their meaning in its simplest terms, and, by presenting in association words that have common elements, to make easier the remembering of meanings.

Another point that might be mentioned in connection with the teaching of etymology is that it may help the child to spell many of our difficult words. A child who is familiar with the root *solvo* (I loosen) and the prefix *dis* (apart) has not only an indication of the meaning of the word *dissolve*, but also a key which will tell him

whether it is spelt with one s or two. Similarly if he is in doubt as to the second vowel in *separate* he may be helped by knowledge of the origin from *se* (apart), *parare* (to arrange). Many children also take great interest in discovering a common element in a group of words, e.g. *bicycle, bisect, biped, biennial*; or *tenant, tenon, tenor, sustenance, lieutenant, maintenance, etc.* It is worth while to stimulate this interest, for the knowledge of a few dozen common roots and affixes presents a new aspect of language to the brighter pupil, and armed with such knowledge he often finds guidance in coping with the apparently illogical system of English orthography.

For a further treatment of this section of the subject the reader is referred to the chapter in this volume entitled "The Historical Approach to the English Language."

Spelling Rules and Usages

Chaotic as much of our spelling appears, there are many uniformities which can be taken advantage of. The teaching of such rules may well form part of the English instruction of the first year of the Senior School course. Some of the pupils entering the Senior School will be familiar with some of these spelling rules, but it will do no harm if they revise them. It is always a better plan to revise what should already have been taught than to assume that it is known. There are many spelling books on the market in which rules and examples (and exceptions) abound. But the following list of lessons may be helpful to a teacher at the beginning of the course.

1. Use of capital letters.

Especial attention should be given to the second parts of titles where the capital letter is apt to be missed, e.g. *King Alfred the Great, The Tale of a Tub, St. Andrew's Street Junior School, For England, Home, and Beauty.*

2. The doubling of the final letter of monosyllables which end with one consonant preceded by one vowel, *run, runner, running, runny, etc.*

3. The doubling of the final letter of words of more than one syllable, when the accent falls on the second syllable. Compare—

commit, committed, committing, committee, with visit, visited, visiting, visitor.

4. Two-syllabled words ending with "l" preceded by one vowel always double the "l" whatever the position of the accent. Compare—

rebel, rebelling, rebelled, with conceal, concealing, etc.

5. Words ending with "e" lose this letter when "ing" or "y" is added: e.g. *shine, shining, shiny.*

6. Words ending with "y"—

(a) When the letter before the "y" is a consonant, the "y" is changed to "i" and "es" is added to form the plural, *daisy, daisies.*

(b) Change the "y" to "i" when adding "er," "est," "ed," "ly," "ful," and "ness": e.g. *busy, busier, busiest, busied, business, busily; duty, dutiful, dutifully.*

(c) There is no change when "ing" is added: *marry, marrying.*

7. Words ending with "o" form their plurals in two ways—

(a) Words commonly used in the plural add "es," e.g. *hero, potato, negro, echo, motto, volcano, tomato.*

(b) Words seldom used in the plural add "s." These words often have a foreign appearance and are generally connected with music: e.g. *alto, sol, canto, soprano, curio, dynamo, photo, folio, piano.*

8. Words ending with "ll" lose one "l" combinations. Compare—

all, full, well, will, till, chill, skill, with also, alone, withal, welcome, until, wilful, chilblain, etc.

The following words also contain one "l" but are commonly mis-spelt, with two—

bulrush, walnut, belfry, bulwark, instalment.

9. Words with silent consonants—

ghost, debt, debtor, psalm, solemn, column, island, honest, honour, wrist, wrestle, wretched, knack, phlegm, etc.

10. "Ei" or "ie." The simplest rule to remember is—

When the sound is like "ee,"

Put "i" before "e," except after "c."

Compare—

grief, fierce, pierce, believe, relief, with receive, deceive, perceive, ceiling, conceit, etc.

The important exceptions are *seize, weird, plebeian.*

Words like *height, neighbour, leisure, weight* do not come under this rule, since their "ei" is not pronounced as "ee."

11. "Ce" or 'se" words. The chief of these words are—

Nouns	Verbs
<i>advice</i>	<i>advise</i>
<i>device</i>	<i>devise</i>
<i>practice</i>	<i>practise</i>
<i>prophecy</i>	<i>prophesy</i>
<i>licence</i>	<i>license or licence</i>

They may be remembered by the mnemonic
Take my advice and see (c) the noun."

12. The use of the apostrophe.

(a) In abbreviations: the apostrophe marks the omission of a letter, e.g. *don't, it's, I'm, couldn't*, etc.

(b) In the possessive case the apostrophe marks the omission of a Middle-English "e," e.g.—

A boyes book becomes *A boy's book*.

Ten gentlemenes coats becomes *Ten gentlemen's coats*.

But if the plural ends with "s" the apostrophe only is used, *two boys' books, these ladies' hats*.

There are exceptions to most rules, but it is best to give the rule time to soak in before exceptions are mentioned.

Further Exercises in which a Dictionary can be Used

There are many kinds of exercises which will increase the pupil's writing vocabulary; will require him to use his dictionary, e.g.

dealing with homonyms, synonyms or antonyms, opposites, choice of words, and so on.

Here are a few typical questions which indicate the scope of work which may be done under this heading.

Write sentences to illustrate the difference of meaning of these words: (a) *there, their*; (b) *aloud, lured*; (c) *stationary, stationery*; (d) *principle, cipal*; (e) *lightning, lightening*; (f) *illicit, lit*.

Rewrite these sentences using other words, of more than five letters each, in place of the words in italics.

Nelson was *distinguished* for his bravery.

The dome of St. Paul's is *stupendous*.

The tumble in the playground made John feel *confused*.

The soldiers placed great *confidence* in their leader.

(Answers are *noted, huge* or *large, dizzy* or *giddy, trust*.)

3. Distinguish between the meanings of the following words and give sentences illustrative of their use: *strange, curious, odd, extraordinary, eccentric, peculiar, singular*.

4. Write as many words as you can find which have meanings similar to: (a) *joy*, (b) *idle*, (c) *division*, (d) *to obstruct*.

5. Rewrite these sentences using the *same* word for each of those in italics—

He gave me a full *recital* of the events of the evening.

Here is an *account* of the missing man.

I do not like people of that *sort*.

We do not agree with your *representation* of the accident.

My dog eats sweets of every *kind*.

(The required word is *description*.)

6. Write sentences to show the different meanings each of the following words may have—

(a) *left*, (b) *private*, (c) *light*, (d) *rail*.

7. By adding prefixes to these words make other words opposite in meaning: *Human, moral, common, ordinary, natural, religious, approval, trust, intervention, co-operation*.

A Three Years' Plan

To ensure that there shall be continuity in the Word-Study lessons and that a steady advance in spelling may be made throughout the whole of the Senior School course, it is suggested that some definite plan such as the following might be arranged.

FIRST YEAR

A course of lessons on the common spelling rules and usages, similar to those outlined above. A list of some 200 words commonly mis-spelt to be committed to memory. (See following list.)

SECOND YEAR

Revision of first year's work.

A study of the more common roots and affixes.

A further list of 200 words to be learnt.

THIRD YEAR

Revision of previous work.

Exercises involving use of dictionary as outlined above, together with some lessons in the historical development of English.

Study of special words related to people, e.g. *ohm, volt, farad, hooligan, macadamize, jovial*; or to places, e.g. *magnet, bunkum, florin, damson, calico* etc.

Common Errors

TWO HUNDRED WORDS commonly mis-spelt by children of 12 years—

accommodate	committing	excellent	intelligence	physic	secretary
accommodation	compel	exception	intimate	physical	separate
acquaintance	conceit	excursion	knickers	physique	session
aeroplane or	conceive	exhausted	loose	practice	sewing
airplane	consequence	exhibition	lose	practise	siege
affectionate	contrary	existence	licence	precede	sincerely
approval	council	expedition	license	precipice	solemn
apparent	councillor	extravagant	medicine	preside	soothe
arctic	counsel	favourite	mention	principal	sovereign
arrange	creditable	flourish	merely	principle	specimen
arrangement	curiosity	foreign	mischievous	privilege	stubborn
artificial	cushion	fragrant	mould	proceed	stomach
assistance	debtor	frequent	necessary	prominent	stationary
assistants	deceit	fugitive	necessarily	prophecy	stationery
attract	deceive	fulfil	necessity	prophecy	sufficient
awkward	delicious	fulfilled	numerous	punctual	suburbs
behaviour	demonstration	furnace	occasion	punctuality	swollen
benefited	dependants	genuine	occasionally	quaint	tedious
benefiting	dependence	gradual	occur	quarry	testimony
besiege	descend	grammar	occurred	receipt	thorough
Britain	desirable	grateful	occurrence	receiving	tobacco
Britannia	desperate	guarantee	official	recognize	tyranny
Briton	despise	handkerchief	opportunity	recollect	tyrant
brooch	disappear	humorous	paraffin	recommend	vacation
career	disappoint	humour	parallel	religious	valuable
catalogue	discussion	illustrate	parliament	resign	villain
character	dissolve	immediately	patience	responsible	virtue
choir	distinct	immense	patient	revel	vocation
cigarette	economical	improvement	peaceable	revelled	wholly
circumstance	emigrate	independent	peculiar	revelry	wilful
civilize	endeavour	ingenious	perambulator	rhyme	wilfully
column	energetic	innocence	perceive	rural	woollen
commit	especially	innocent	permanent	scarcity	yacht
committee	exceed			seize	

READING

READING in the Senior School has an entirely new significance when compared with reading in the Junior or Primary School. In the first place, we may assume that the average pupil at the age of eleven has mastered the mechanical difficulties of reading, and is accordingly able to use this tool of the intellect for its normal purposes. By this we mean that reading, especially reading aloud, is no longer to be treated as an end in itself; rather, it is to be regarded as a means to some other desirable end. In the words of the *Suggestions*: "The proper business of those who are ready for the Senior stage is not learning to read but reading." It is for this reason that the earlier Report on *The Teaching of English in England* emphasized the fact that it would be well if the word "Reading" on all modern time-tables were replaced by the word "Literature."

This departure from the earlier practice (a practice which so frequently resulted in the "reading lesson" being identical in form in Standard VII with that in Standard I) should not be taken to mean that reading aloud is to be trod altogether. It still has a "speech" or recitation value, and it still has a literary use, for the appreciation of a passage of fine prose or poetry is increased by reading it, or by hearing it read, aloud.

It must be admitted, however, that most of the reading of an ordinary person, certainly most of his reading in later life, is definitely *habit* and *purposive*. This purpose may vary through all degrees of intensity, from mere idle and pleasurable occupation (as when we turn over the pages of a magazine in desultory fashion) through the keen (or perfunctory) interest we display in the columns of the daily newspaper, or our pleasurable absorption in the latest novel, to the intense and sometimes painful search for knowledge which most of us at times attempt to make through the medium of books. These different purposes, which animate and direct our reading, are infinitely varied, but for the purposes of this article we may adopt the easy classification of the *Suggestions*, and

describe them as falling into two main divisions—

(a) Reading for enjoyment.

(b) Reading for information.

These are convenient divisions, but they are clearly not exclusive, since it is obvious that a



FIG. 1

Greek Boy Learning to Read

person may thoroughly enjoy himself in searching and reading for information, just as much as in reading a fascinating novel or detective thriller. It is true that the *Suggestions* add a third purpose in reading, which is described as reading for the purpose of language study, but this is rather a secondary and somewhat artificial purpose—at least out of school—though it has its place *within* the school.

READING FOR PLEASURE

Pleasure is the stimulus which guides and encourages most people to read, though the type of book which gives pleasure will differ with almost every individual, and certainly with people of different ages. The teacher's first aim in the Senior School, then, is to guide this "interest" into the best channels. It is undoubtedly to be feared that the average pupil's reading *inside* the school and his reading *outside* the school are by no means identical in quality; the contents of his pocket will hardly compare with the contents of his desk or book-satchel. But mere condemnation of reading matter of the cheaper sensational kind is useless. The duty of the teacher is to replace this in the pupil's preference by books equally entrancing and entertaining, and yet of a good literary standard. This is the first essential of the school and the syllabus—an ample and assorted supply of *good books* must be available. We must offer the best; persuade our pupils to read them, and even gently insist that they *do* read them. Methods will differ from school to school, but we may indicate a few simple devices which have passed through the keen fire of experience—

1. Each class or form may be required to read certain acknowledged children's classics, and to show an intelligent knowledge of the contents of the books, by means of written answers to questions and exercises on the content and language of such books.

2. One or more books may be studied *intensively*, both with regard to content and language. This method, on the whole, is better suited to plays and longer poems, and care should always be taken to ensure that the language study reveals, rather than obscures, the real beauty and meaning of the content.

3. Since the field of literature, even children's literature, is so vast, and the time available for reading is so limited, it is inevitable that considerable use must be made of *anthologies*, both of prose and of poetry.

4. Developing the idea expressed in (3), it follows that the humble school-book known as a "Reader" is not to be too readily condemned and relegated to the limbo of the "old-fashioned," for it is now acknowledged that a good modern

"Literary Reader" may be made to serve all the ordinary objects of reading in schools: it will certainly give enjoyment; it may give information, and it affords excellent and varied material for language study.

The wise teacher in the Senior School will, then, make use of all the above in framing his curriculum and syllabuses in detail.

Reading and the Teaching of Literature

Many teachers rightly regard the Literature Lesson and the Reading Lesson as interchangeable. It is now admitted that reading, including reading aloud, is the best, though not the only, approach to Literature. On the other hand, few teachers in Senior Schools will attempt to teach English literature as in any sense an historic development, with its well-marked "school" and "epochs" and "periods." What they *will* attempt to inculcate are, as we have noted a few criteria of the *good* and the *bad*, of the *noble*, the *mediocre*, and the *shoddy* in literature; and this cannot be achieved successfully in schools by the laborious reading and study of the whole range of our literature. It can only be accomplished through the skilled selection of reading material by a sympathetic and well-informed teacher. The words of Bacon are true to-day—

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read but not curiously, and some few to be read wholly, and with diligence and attention.

Having stated a few general principles, we may view the teaching of the subject from another angle, and indicate a few pitfalls into which the enthusiastic but inexperienced teacher sometimes falls.

1. He should avoid attempting to teach literature on the purely historical method, i.e. merely as a catalogue of lives, dates, and chief works. Rather, he will first see that his pupils master, by *first-hand reading*, the particular work itself.

Later, he may satisfy the interested pupil on the subject of the writer, his life, and his other

writings; or, better still, he may indicate to the pupil where, in the reference library, the relevant facts may be found. To quote the *Suggestions* again, "Anything like a survey of English literature is totally out of place in an Elementary School."

2. The keynotes to a wise selection of reading matter consist of two major points, (a) the reading material must be suitable to the age of the pupils for whom it is intended, and (b) it must be of acknowledged literary merit. The question of what books really appeal to children can hardly be answered in dogmatic or general terms. Rather, it is to be tested by patient experiment, and the selection of books is in the end an individual matter for each teacher. Any preconceived notions of what pupils of this age *ought* to read, and *ought* to appreciate, are liable to be wrecked by the fact that, for some reason not clearly known, a certain book, considered eminently suitable by the teacher, sometimes fails entirely to make the expected appeal to his pupils.

3. Above all, in his attempt to cover a comprehensive field, the teacher should avoid "books about books," abridgments and paraphrases generally. The actual work, or carefully-edited selections from it, alone should be used. Tales from Shakespeare, even the favourite "Lamb's Tales," are not in the end a satisfactory substitute for the Plays themselves.

4. Finally, the teacher should aim at fostering independent judgments, based on actual reading.

The world, even the Elementary School world, is far too full of insincerity in literary judgments, of borrowed and second-hand opinions,



FIG. 2

Roman Boy Reading

of conventional likes and dislikes, of "culture" based upon sycophantic and even snobbish imitation of what *other* people pretend to admire.

READING FOR INFORMATION

Senior Schools to-day are full of "projects" and "quests." Pupils are set to search for solutions to inquiries of every kind, and in these quests the use of books must play a most important part. The old "bookless" days, when the "oral" or expository lesson of necessity held the field, have largely passed, and, with the spread of "individual methods," the pupil is no longer *told* facts of a kind which he may readily and easily discover for himself.

Assuming that the necessary books of reference are available, the pupil must first learn, by actual experience, how to *search*. This, in

itself, is a valuable education. Catalogues, bibliographies, indexes—all must be handled quickly to discover the right books, or the parts of such books, which contain the information sought. Encyclopaedias, with their usual alphabetic arrangement, present little difficulty, but handbooks, textbooks, and treatises need more careful investigation. Pupils, as a whole, delight in these investigations, and one word of caution only is offered. Pupils should never be permitted to fall into the "snippet" and "paste-pot" habit, whereby the information they collect is preserved merely in disconnected passages transcribed

from reference books. In place of this, they should be required to systematize and generalize the material they have amassed, and to place upon the resultant written report the impress of their own minds. This habit of searching in books for information should be fostered in every possible subject of the curriculum.

One possible objection to this constant use of books is the usual one of the disadvantage of a purely "bookish" education. The Senior School of to-day, with its regular and ample attention to all forms of practical work, supplies one obvious answer, while we may also reply, without fear of contradiction, that books contain (among other things) the compressed wisdom of mankind, and that it is the duty of every teacher to teach his pupils, not mere summaries of such wisdom, but how to avail themselves of the printed book itself—the greatest heritage of the human race.

Clearly, if reading in schools is to satisfy all the objects indicated above, the need is for *Books—more Books—and still more Books*. Books for individual reading, books for general study, and books of reference must, in some degree, be found in every school. On the other hand, to duplicate all the essentials in every school is difficult, and, from a purely financial point of view, is very wasteful. What is needed for schools is a happy combination of the best features of the modern City Library and the modern County Library. Books for general reading should be in periodical circulation from a central store, and books of reference should be readily available on either personal or postal demand.

So far as the School Library is concerned, this, for many reasons is frequently unsatisfactory,

but its desirable contents are admirably set out in the *Suggestions*

School libraries should consist less exclusively of story-books; there should be plenty of practical books dealing with such subjects as those mentioned above (i.e. plants and animals, steam engines and railways, ships, motors, photography, wireless telegraphy, architecture, pictures, games, scout-lore, collecting, etc.), and with crafts of various kinds. Books of reference, such as almanacs and encyclopaedias, should be included, and also a first-rate English dictionary. In choosing books of this kind, those not designed by their authors for use as school books should be preferred.

Finally, if the teaching is to be effective, it is essential that the *teacher* shall be a book-lover, and a wide reader, for it is only by possessing enthusiasm, taste, and zest himself, that he or she can hope to communicate these desirable qualities to the pupils.

To summarize this section, we think that a pupil at the end of a Senior School course should be able to comply with the following requirements, so far as Reading is concerned.

1. He should be able to read rapidly and silently, and to grasp readily the content and meaning of what he reads.

2. He should know how to *use* books to obtain information. He should be well-trained in the use of dictionaries, encyclopaedias, guide-books, time-tables, and reference books of all sorts, and he should know how to use indexes, catalogues, and reference libraries generally.

3. He should be able to read aloud accurately and pleasantly.

4. He should, by the study of carefully selected books and extracts, have acquired some standards of taste in his reading, and should be able to judge critically the standard of ordinary books, magazines, and newspapers.

5. He should finally have a real zest for reading, both for pleasure and for study.

COMPOSITION

GENERAL PRINCIPLES

Importance of the Subject

IN the English syllabus in any Senior School, exercises in Written English, comprehensively included under the term *Composition*, must always occupy a prominent place, both from their importance and their difficulty. If *Reading* is a habit which must be zealously fostered, so, too, the *Writing* of English is a craft and an art which can only be attained by assiduous and carefully graded practice. This point of view is emphasized in the "Hadow" Report in the following definite terms --

... the most important part of that work [i.e. *written work*] must always be composition, which should be regarded as a method and means of eliciting the pupil's knowledge and experience in many subjects rather than as a subject in itself.

The earlier Report on *The Teaching of English in England* (1921) is insistent upon this same general importance--

Composition cannot be regarded merely as a subject. It is the measure of all that has been truly learnt, and of the habits of mind which have been formed. In fact, the capacity for self-expression is essentially the measure of the success or failure of a school, at any rate on the intellectual side. If the habit of mere perfunctory or artificial writing is allowed to usurp its place, the avenue to mental development will have been partly closed.

The Groundwork to be Laid in the Primary School

If the subject of Written English is to be properly developed in all its innumerable aspects in the Senior School, it is essential that the basis shall have been well and truly laid in the Primary School, and the responsible teachers in the Senior Schools may reasonably reflect at this stage on the desirable minima which may be expected from pupils from an average Primary or Junior School, on their entry to a Senior School or department.

At the outset, it must be understood that too much should not be expected from pupils at the age of eleven. Any real mastery of the art

of "Composition," in its strictly technical sense, will not be found. On the other hand, these pupils may reasonably be expected to be able to write, with some fluency and speed, in legible handwriting, free from the grosser errors in punctuation, spelling, and simpler grammar. In the real "composition," however the power of self-expression, the orderly marshalling of thought and fact--the abilities of Junior pupils must always lie more in the direction of *oral* expression than in written work.

In this connection, the observations of the *Handbook of Suggestions* on the subject of Composition in the Junior School are important and valuable---

Written Composition is generally begun too soon and practised too often. Until a child can write with ease and speed, the mere mechanical difficulties of writing will act as a drag on his power of self-expression and at the same time he will probably be injuring his handwriting. It is better for the combining of the two arts, Handwriting and Composition, to be postponed until, by means of such exercises as transcription and dictation, the child has learnt to write a well-formed hand at a good speed and has also, by means of regular oral exercises, become able to express himself fluently.

It is clear from the above that the heavier part of the work of teaching written Composition must be faced in the Senior School, although in the best Junior Schools many opportunities for short written exercises on various topics will have been found, in addition to the more traditional exercises of transcription and dictation.

Composition in the Senior School

The methods hitherto in vogue in the teaching of Composition to Senior pupils have been very acutely criticized in recent years. We quote two passages to illustrate

(1) A complete composition is something which calls for an exceptional effort. It is unfortunate, therefore, that "Composition" is the current time-table designation for the periods allotted to practice in writing English. We are largely governed by words, and "Composition," to many teachers, has no other meaning than "writing a composition." So,

in many classes, it comes about that as often as the Composition time arrives, a subject is, as a matter of course, announced, and the children are required to write a full-dress Composition on it. The teacher marks the mistakes, the children perhaps correct certain errors and re-write the words misspelt and then set to work to write another Composition. There is no adequate recognition of the intermediate steps by which this formidable task should be approached, or of the variety of exercises incidental to acquiring proficiency.

When Composition is taught in this routine fashion it is fatally easy to devote much time to it with little effect. Too often there is scarcely any real teaching, not from any deliberate neglect, but because the teacher has never thought out for himself any systematic way of dealing with it, there is no method, no standard, no aim. What the children are, theoretically, at least, being asked to do—to realize, arrange and set forth their ideas, perhaps on some side subject, and without previous discussion or preparation—is far too difficult for them. Naturally they make no serious effort to do it, indeed, they may only have a vague notion of what it is they are expected to do. And if the efforts of the teacher are limited to correction, they will never realize what they are expected to do (*The Teaching of English in England*).

(2) Just as the traditional Reading lesson should disappear, so also should the traditional Composition lesson. In such a lesson the teacher announces a subject at random, the children write a Composition of a prescribed length within a prescribed time, and the teacher then corrects actual errors, and possibly directs that certain words and sentences should be re-written, but does not follow up the children's performance with really constructive help and guidance. The mere writing of one Composition after another will leave the children very much where they were, unless the teacher has an enlightened idea of the kind of improvement that is wanted and can lead the children to realize and respond to it. He should discuss the written exercises orally with the members of the class and should watch carefully to see how far their reading and other training in English are being reflected in the method of treatment, vocabulary, style, and substance of their written work (*Handbook of Suggestions*, 1927).

The indictment is formidable and the strictures unfortunately are generally true. When every allowance is made for large classes; for the limited time available; for the difficulties of correction, and for the impossibility of much individual work—it must be confessed that the subject of "Composition" in Elementary Schools has become too formal and too much divorced from the other subjects of the curriculum. In addition to the general criticisms given above, detailed criticism is not lacking, as the following show—

(1) When written Composition first appeared in the Elementary School programme it generally took the form of reproduction by the children of a short

passage which they had listened to or studied till they had practically got it by heart. In the reaction which followed, "original" work was demanded from children at all stages.

(2) It is most desirable to exercise and quicken the genuine imaginative power in children during the period when it is naturally vigorous and fresh and while the common things of life still possess for them a romantic significance. But the term "imaginative composition" has in recent years generally been used to signify not descriptions of reality which are alive with imagination, but exercises in invention, such as fairy tales or imaginary autobiographies, which illustrate merely the unrestrained play of the fancy and the love of make believe. Such exercises are very useful when fluency still needs to be acquired, but after that stage is reached their value is not great. They are at present very popular owing to the originality which they are supposed to show and the facility with which children produce them. But their merits are apt to be overrated. It should be remembered that an exercise which allows unrestricted freedom to the fancy is an easy matter compared with one which calls for a close correspondence with actualities. Fluency and fertility of invention are unfortunately not incompatible with serious inability to write a statement or description demanding accuracy, clearness of arrangement, sense of proportion and right choice of words (*Handbook of Suggestions*).

Further, in the traditional choice of subjects it is now fashionable to attack the Formal Essay. Many experienced teachers have actually given up the attempt to obtain anything in the nature of a reasoned essay, particularly on an abstract topic, save from a few exceptional pupils. Some would go farther still, and would definitely affirm that the "Essay," as understood in schools up to the present, is an achievement demanding mature and even adult powers, and accordingly that it has no place in an ordinary school, or even in an examination, for pupils below the age of sixteen.

The *Handbook of Suggestions* is more guarded

What may be called reflective subjects, e.g. the meaning and application of a proverb, the advantages and disadvantages of this or that, or abstract ideas such as "Courage" or "Patriotism," were at one time frequently set but are not now in favour. They are certainly not suitable for young children, but there is no reason why they should be ruled out altogether for older scholars who have formed certain impressions on such subjects and for whom the writing of a Composition may help to clarify what they have only vaguely apprehended.

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A TYPICAL POSTER WHICH CAN BE USED FOR COMPOSITION

repute have given definite evidence before Departmental Committees on this subject, and have stated in unqualified terms that the average pupil leaving school has no real command, or at the best a very limited command, of his mother tongue, and is largely unable to speak it and write it with any degree of accuracy.

To sum up, it will be seen that critics of Composition as taught hitherto state that it is treated by perfunctory methods; has fallen into definite ruts of mediocrity; has digressed into the comparatively useless paths of unrestricted fancy and invention on the one hand, and the dull formal essay on the other; demands far too little thought and sustained effort on the part of the pupils; and is supervised and corrected merely on the ground of its literal accuracy, and not on the basis of its general style and attractiveness. In brief, we are told that pupils practise composition too much and progress too little, while the teacher, harassed by the labour of continued correction, becomes, in the graphic phrase of Sir Philip Hartog, one who "criticizes the bricks and not the architecture."

But teachers and schools and school subjects, including Composition, will ever be subjects for criticism by the general public, and it is fair to add that teachers themselves are making every

effort to escape from the adverse effects of tradition; that they are continually experimenting in new and promising directions; that definite improvements in both methods and results are observable over a period of but a few years; that pupils to-day speak and write, on leaving school, with greater confidence, accuracy and fluency than they did a few decades ago - in short, that the results of their wider reading and more varied training are to be noted to-day in all their 'English' work.

Still, if we would escape much fair criticism we shall, as far as we can, discard our present "random" habits of one lesson, one topic - the same for all pupils - and shall permit greater freedom in the choice of topic, the method of treatment, and the length of time allowed for a passable "composition." In brief: we shall apply *individual* methods rather than *mass* methods to our work; we shall invent and explore every possible direct method of encouraging the writing of English; we shall seek as far as possible so to vary, group, and grade our exercises as to maintain the interest of *all* our pupils; and at the end we shall devote to the discussion of taste, form, and style in composition as much time as in the past we have devoted to its grammar and spelling.

SUBJECTS FOR COMPOSITION AND WRITTEN WORK IN ENGLISH

Reproduction Work

As we have indicated above, when Composition first became a subject in the Elementary School, the earliest exercises were all exercises in reproduction in the narrowest sense. The extract to be reproduced, usually a short story, real or imaginary, was read aloud several times by the teacher. Words and phrases were spelt and discussed, and frequently "Heads" were suggested on the blackboard. The result was a series of reproductions almost identical in form and content; and composition, so far from being "free," was thus constrained within the strictest limits.

To-day, reproduction exercises are much more informal, and take many different forms. From the outset they are based largely upon the

pupil's reading and study, not only in English, but in many other subjects, such as History, Geography, Religious Knowledge, and even Science and Handicraft. Frequently, in class-work and in homework, this reproduction work will take the form of the writing of answers to definite questions set by the teacher. The pupils thus continue, in writing, that constant practice in oral composition which has become so useful a feature of the modern Junior School.

Description and Narration

Teachers differ to some extent on the question of the order in which these groups of exercises should be placed in the syllabus. But the difference is more apparent than real, for both exercises involve similar elements, e.g. clarity,

coherence, and sequence. In the Junior School it is possible that the telling of stories, real or invented, has received more attention than the slightly more difficult exercises in Description, and accordingly we shall here begin with a discussion of exercises in Description.

DESCRIPTION

All authorities are agreed upon the importance of this topic. "Practice in descriptive writing is of the first importance" (*Suggestions*); "Descriptions provide good topics for literary exercises, and the children's own experiences open up a field that offers material for concrete, definite, and detailed accounts." (*Shadow Report*.)

There is no lack of material available; the field is vast—so vast that the teacher's major difficulty is one of selection and gradation. The exercises may range from the simplest accurate description of a common object to the highest artistic, lyrical, and emotional flights which the child can display in the description of scenes of beauty, or delight, or happiness. The exercises may thus cover the whole world of the pupil's experience.

The world of Nature and of human activity alone is inexhaustible in this respect—animals, birds, pets; trees and flowers; sunshine, storm and flood; snow and rain; country-side, river, and seashore; field, pond, and hedgerow—all these are capable of infinite variation as subjects for descriptive exercises, while the perennial miracle of Spring, the rich and mellow delights of Summer and Autumn, and the brisker joys of Winter add to our store of suitable topics.

Equally rich in topics is the great world of human activities: its people and its homes; its villages and towns; its schools, churches, public buildings, parks and pleasure grounds; its markets and fairs; its public ceremonials, celebrations, rejoicings; its roads and railways—indeed, every item of the rich and varied scene of life to-day.

Descriptions of scenes and people of other lands are less real, because these so seldom come within the personal experience of the young writer, but, where really good material is available for reading and study, the pupil may occasionally be required to reproduce, orally or in writing, descriptions of other lands and people,

though the best results will be obtained by confining the topics to those of which the pupil has actual first-hand knowledge.

Descriptions of scenery are well within the powers of the average pupil, though here again the difference should be noted between description *on the spot* and description *in the classroom*. In the former case accurate observation will largely suffice. In the second, memory and imagination must be brought into play. The difference is akin to the exercise of drawing from *memory* as contrasted with drawing from an *actual model*. But descriptive work of this kind need not be solely of the photographic kind, for imagination may well play its part, as in describing the same scene under different aspects: e.g. sunshine and rain; or summer and winter.

Descriptions of people are slightly more difficult, but the pupil should regularly be exercised in describing people he knows. Somewhat more attractive are those more general exercises requiring the description of "a day in the life of" such people as a policeman, or a postman, or a bus-driver, or a shop-assistant or nurse, while when these exercises are extended to a description of a day in the life of a dog, or a horse, or a fox, as told by itself, we approach the fascinating world where description and imagination go hand in hand.

In the description of *events* we approach closely to the allied subject of narration or story-telling, for the most important part of such descriptions is an accurate time-sequence. Here again suitable material of every kind is available. Incidents in the child's life—school and home; Saturdays, Sundays, and holidays; work and play; games and contests; street occurrences; school and civic functions—may all be utilized. School visits in particular are usually very popular with teachers as a basis of composition exercises.

In all exercises of this kind it is most important to vary the *point of view* if monotony is to be avoided. This is well emphasized in the *Hand-book of Suggestions*—

... after telling a story or an historical incident from the point of view of an onlooker, he may be asked to retell it from the point of view of one of the actors in it. Class teaching lends itself especially well to work of this kind. If the subject, for instance,

chosen for the day's practice be "a harvest scene," some children can be made to write their description from the point of view of the farmer, others from that of the labourers, each of whom has his particular part to play in the process; others, again, can describe the whole scene as it appears to a passer-by.

Descriptive exercises requiring definite selection and judgment, as well as accurate powers of observation and description, will be found in that useful group of topics which may be indicated by "What I like best," where the pupils are required to give, *with reasons*, their personal preferences in books, stories, games, hobbies, holidays, clothes, types of weather, and innumerable other topics in which personality and individuality are expressed.

Finally there is that group of exercises in accurate description which are almost exercises in logic. Among these we may include such exercises as: (a) Describe how you would light a fire (erect a tent, etc.); (b) Describe accurately some common object, indicating how it "works," e.g. a camera, a motor-cycle, a fountain pen, etc.; (c) Describe, as to a boy who has never played it, the game of football (or any other game). All these exercises demand in the first place logical accuracy, and as such are valuable complements to mere "literary" and fanciful descriptions.

Before we leave this section of Description we venture to emphasize the importance of the *point of view* already indicated above, and in this we may include the more general incentive of a definite and real purpose in any written exercise, e.g. "The pupil should say something of his own, for a given audience, and with a given object." (From Sir Philip Hartog's evidence in the Report on *The Teaching of English in England*.) The zest which such a definite purpose imparts is seen when the pupils are invited to write a "paper" to be read to their fellow-pupils, or to describe something in a brief contribution suitable for the school magazine. The more courageous and enterprising pupils will readily respond to the invitation to describe some local event "as it might appear in the local paper," or to describe some historical scene of long ago as it might be reported in a daily newspaper "if it had happened yesterday." Exercises such as these will serve a double purpose—they will create and maintain interest,

and they will reveal to the teacher how far his pupils have unconsciously absorbed the more objectionable phraseology of the daily press.

Space will not permit us to elaborate further the possibilities of descriptive exercises in schools, though we shall return to them in discussing a suggested syllabus of work. We will therefore conclude this section by recalling to teachers the main virtues of any good description, viz. it should be at once clear, concise, coherent, accurate, and withal simple and sincere.

NARRATION

From description to narration is a simple step, but "story-telling" will include a wide range of exercises, from the simplest description of an incident as witnessed, to the highly imaginative "story" woven out of the pupils' powers of fanciful invention.

In the Junior School, story-telling has a very important place, and children there should have had ample practice in re-telling, orally and in writing, stories they have listened to or read for themselves. Ample material for this purpose is available in the ordinary reading lesson, the history lesson, the scripture lesson, and others. In this oral reproduction it is necessary to teach the pupil to avoid the clumsy crudities of the younger children, and here we may repeat the wise advice of the *Handbook of Suggestions*, where it stated that the pupil "should be trained to weave his narrative into a more definitely connected whole by the use of subordinate clauses instead of joining every sentence with 'and' the construction natural to very young children. The best way to secure improvement is to encourage the children to give a full and connected account of what they have read or been told, and to avoid conducting the recapitulation or revision of reading or other lessons by a series of questions requiring merely a word or clause in reply."

It is, however, in Narration rather than in Description that the pupil's imagination may find very great scope. While "autobiographies" may perhaps have been used to excess in the past few years, they form without question a type of exercise in which many children delight, for pupils, even Senior pupils, do not all lose

that zest in the projection of their personality into animals, birds, fishes, insects and even inanimate objects which these exercises foster. Thus the blind-man's dog or the superannuated horse may relate, in the words of childish imagination, the story of the whole or part of its life, while the church bells may relate the most dramatic occasion upon which they have sounded, or the school clock may describe the strangest sight it has ever witnessed.

Again, Kipling has indicated a new teaching method in Composition in his *Jungle Tales* and *Just So Stories*, and such stories as "How the Camel got his Hump" or "How the First Letter was Written" are excellent examples of the possibilities of the device. But aids and devices for pure "story-telling" abound. Thus a story may be woven round a picture or illustration supplied by the teacher, while a favourite teaching artifice is to supply the outline of a story, for expanding and enriching, or the beginning or the end of a story, the story to be completed by the pupils.

Conversations—Dialogue

Closely akin to Narration is the exercise of writing imaginary conversations or dialogues. Indeed the step is only from the "indirect" to the "direct" form of narrative. Subjects abound, and may be drawn from every aspect of the child's experience and reading. The exercises are extremely popular with average pupils and are productive of excellent results. Nothing is too simple for youthful imagination. Thus we may ask for "conversations" between domestic animals such as a cat and dog in the same house; a cow and a sheep on a farm; a bird which is "free" and a bird in a cage; and countless others. Esop and other writers of fables form excellent models for this type of work. Somewhat nearer reality are such conversations as those between a town child and a country child; between the driver of a locomotive and the driver of a motor-bus; between a "hiker" and a cyclist—indeed, all contrasting points of view may be thrown into dialogue form.

Historical contrasts offer splendid scope. Thus we may ask for imaginary conversations between a soldier or sailor of to-day and similar

people of the time of Wellington and Nelson, or even earlier; or we may require a dialogue between the driver of a motor-car and the driver of a stage coach one hundred years ago. These historical subjects may be multiplied indefinitely.

Of a more ordinary and domestic nature are meal-table conversations between members of a family: father returning from work and relating the day's experiences; son or daughter relating an incident of the day's work; mother telling what *she* has done; and countless other topics. "Real life" may again be reproduced in the account of a policeman dealing with an offending motorist or suspected person. "Interviews," on the newspaper or magazine model, are more difficult, but may be occasionally tried.

Closely akin to dialogues and conversations are attempts at dramatization in writing. This kind of exercise is strongly recommended in the *Handbook of Suggestions*, where we read: "Dramatic composition should not be omitted. A group of children may sometimes be commissioned to dramatize a story or an historical episode."

Letter-writing

Letter writing is one of the most important, ancient, and human of the arts. All authorities on the teaching of English are unanimous on this point. Thus, the *Hadow Report*—

We would draw attention to the desirability of training pupils in modern schools and Senior classes in the art of letter writing. Such letters should arise out of circumstances and conditions which the pupils clearly realize, or which have come within their personal experience, and should have a definite purpose.

It is not necessary to emphasize the importance of the subject. For most people, in adult life, letter-writing is the only form of English "composition" in which they regularly engage, and it is equally true to state that the education and "breeding" of a person is clearly revealed by the form and content of the letter he writes.

Accordingly, letter-writing can hardly be begun too soon, or practised too often in schools. It is fair to state that the subject has always received some attention, but the teacher's attention in the past has too often been devoted to a somewhat pedantic treatment of the *form*

of a letter, at the expense of its *content*, and the practice has been confined to topics such as letters of application in answer to advertisements of posts vacant. While this work has its importance, our exercises need not be confined within its narrow limits. On the other hand, some teachers, in their attempts to escape from these narrow confines, have erred at the other extreme, and have required most unsuitable topics to be cast into letter form. It is against this danger that the *Handbook of Suggestions* offers timely warning—

In writing a letter, the child should be taught to vary its form according to the person to whom it is addressed and the subject matter with which it deals. For instance, a letter will be written to a friend in a style which would be quite out of place in addressing an employer when applying for a post.

One caution should be added. The subjects and occasions on which letters are written in school should always be such as will occur in real life. To compel a child to throw a composition on such subjects as "The Choice of Clothing," or "The River St. Lawrence," into the form of a letter to his teacher is to render the exercise ridiculous.

The usual *form* of a letter will not, of course, be neglected, and the importance of the correct address and date will be emphasized. So, too, the pupil will be instructed in the differences of "Sir," "Dear Sir," "Dear Mr. Jones," "My Dear Mother," etc., and of "Your obedient servant," "Yours faithfully," "Yours sincerely," "Yours affectionately," "Your loving son," etc.

Equally important are the more social conventions of letter writing. The pace at which life appears to be lived to-day tends to obscure and even to obliterate some of the finer social graces of a more tranquil and leisurely age, and our pupils may well be reminded of the "good-manners" side of the art of letter-writing, to eschew, e.g. the lazy, hurried post card, or the torn half sheet of note paper, and to remember that letters of "thanks" for services rendered are as important to-day as they were of old.

At the same time, practice must be given in the more formal aspects, such as letters, post cards, and telegrams, which are an ordinary feature of modern everyday life, and in all this work the ordinary conventions employed in

addressing envelopes, post cards, etc., must be regularly taught and practised.

Reflective Topics

We have already indicated the former importance which was attached to "Essays" on abstract topics, including proverbs, and the fact that such topics are less often set to-day. Space, however, should still be found to-day for subjects of a more reflective nature, requiring arguments and opinions to be marshalled in orderly sequence. Indeed, exercises of this kind are exercises in "Composition" in its widest sense, for, by attempting to reduce argument or opinion or personal preference or prejudice to orderliness in writing, the pupil is developing his logical judgment in a way hardly possible in any other subject.

Verse Composition

Many teachers in the past decade or two have experimented with this form of composition, with varying results. In itself, the exercise is useful and chastening. Much "verse," if little "poetry," is readily produced by certain pupils, and occasionally the germ of originality is visible in a vast volume of purely imitative exercises. But the exercise is more valuable perhaps in what it *fails* to achieve than in what it actually achieves, and this point was well expressed by one witness before the Departmental Committee, who stated that, "Of all exercises in composition, original verse affords the best training. It is interesting and natural to children. It makes boys examine their vocabulary and search for words. It obliges them to vary their construction. It reveals to them the first principle of style—that there are many ways of saying a thing, and one *best* way."

Teachers who have so far not tried the experiment may be sceptical of such a claim for verse-writing, but if they are wise they will *try* the method before definitely condemning it.

A COMPREHENSIVE SYLLABUS

Having discussed in general terms the different classes of topics available for Composition exercises, we shall now proceed to indicate in more detail how these may be developed in a course covering three or four years of the Senior School.

Graded Suggestions for Topics

FIRST YEAR: AGES 11-12

1. *Description*

(a) Accurate description of objects, e.g. a bicycle, a fountain pen, a cricket bat, etc.

(b) Accurate description of an animal, a bird, an insect, a flower.

(c) Descriptions of games as played—cricket, hockey, football, net ball, "drill" games, etc.

(d) Descriptions of actions and processes—how to make a pudding, how to make a rabbit-hutch, how to clean a pair of boots, etc.

(e) Description of differences—e.g. between a rabbit and a hare; a lion and a tiger; an apple and a pear; an overcoat and a "water-proof."

(f) Description of people—individuals, relatives, friends, and acquaintances.

(g) Description of characters and types. The postman, the policeman, the doctor, the soldier or sailor, the nurse, the teacher. (These may be limited to "a day in the life of —.")

(h) Description of foreign scenes and people.

(i) Description of visits to places of interest or importance.

(j) Description of scenes and incidents in ordinary life—town or country.

(k) General Description—miscellaneous exercises.

(l) Exercises in Presence of Mind—"What would you do?" in common emergencies, e.g. losing one's way, or ticket, or luggage, or noting an accident, a fire, a theft, etc., in the street.

(m) Personal Preferences—Ideals. "My favourite" season, game, walk, holiday, garden, animal, friend, book, etc.

2. *Narration*

(a) Autobiographies—a shilling, a football, an old umbrella, a bottle of wine, an old boot, a

school desk, a raindrop, an old arm-chair, a superannuated horse, etc.

(b) "My daily life" as told by: the blind man's dog; Punch in "Punch and Judy"; a gipsy's horse; a donkey at the seaside; a shepherd's dog; an owl; a school clock; a tea-kettle; etc.

(c) "Some of the things I see," as told by a policeman, an aeroplane, a weathercock, a school clock, a sign-post, a petrol pump, etc.

(d) "What I think": e.g., about motor-cars, by a horse; about aeroplanes, by a bird; about speed boats, by a sailing boat; about dogs, by a cat; about Spring, by a tree or flower; etc.

(e) *Points of view*, e.g.: hunting, as seen by the fox; fishing, by a fish; the Zoo, by a captive animal.

(f) Completing stories, from openings supplied.

(g) Completing stories, from outlines supplied.

(h) Original stories, from apt titles supplied.

(i) Stories to illustrate proverbs and traditional sayings.

3. *Personal Opinions*, e.g.—

Myself, as I should like to be.

My town, as I should like it to be.

Why I am glad to be English, or Scottish, etc.

The house I should like to build.

My ideal school.

Town life v. country life.

Soldier v. sailor.

Farm-work v. factory work.

4. *Facing Novel Circumstances*

"What would you do?" e.g.: if you were King for a day; if you were left a fortune; if you were suddenly asked to act as the family housekeeper; if you were offered a holiday anywhere abroad; etc.

5. *Prophecy*

E.g.: My town as it may be, one hundred years hence; My school in A.D. 2000; My country in 200 years' time; Travelling in the future; A war in the future; etc.

6. *Letters*

(a) Informal letters.

- (b) Accepting and refusing invitations.
- (c) Letters of thanks, apology, condolence.
- (d) Friendly letters.
- (e) Letters to tradesmen—orders, etc.
- (f) Letters to friends abroad.
- (g) Semi-official letters to teachers, pastors, etc.

7. *Contributions Suitable for the School Magazine*

- (a) Sports, prize-days, concerts.
- (b) Humorous contributions.

8. *Nature Diaries*

Field, pond, hedgerow, garden.

9. *More Reflective Topics*

10. *The Formal Essay*

(Sparingly used at this stage.)

11. *More Literary Topics*

To test the general reading of the pupil. (These will arise most profitably out of the pupils' actual reading.)

SECOND YEAR: AGES 12-13

1. *Description*

(a) Accurate description of objects (akin to logical definition), e.g. a sundial, an electric torch, a motor boat, etc.

(b) Description of games—how they are played.

(c) Description of an animal, a tree, a bird, a flower, etc., so as to be recognizable even if the name is omitted.

(d) Description of actions and processes, e.g.: how to make a bed; how to mend a puncture; how to "lay" a table; how to make coffee.

(e) Descriptions of "Differences," e.g.: between an airship and an airplane; a horse and a mule; a motor-car and a motor-bus, a trackless tramcar and an ordinary tramcar; an orange and a lemon; etc.

(f) Descriptions of people—individuals and types, e.g.: a milkmaid, a hotel porter, a merchant-seaman, a gamekeeper, a ticket-collector, a driver of an express train, persons actually known to the writer.

(g) Descriptions of actual personal experiences, e.g.: journeys on foot, or by bicycle,

motor-car, train, boat, or ship; a Channel crossing; a fishing excursion; a hill-climbing trip.

(h) Descriptions of actual visits, e.g.: seaside, country, London, abroad; historic sites, castles, museums, picture galleries; moors, woods, hills, farms.

(i) Description of outstanding events and incidents—celebrations, ceremonials.

(j) "What would you do?"—in the ordinary emergencies of life.

2. *Personal Preferences—"What I like best"*

Food, drink, books, clothes; months, seasons; hobbies, pastimes, games, amusements; heroes and heroines in history; landscape, buildings; etc.

3. *Narration*

(a) LIFE STORIES (autobiographical where convenient)—a worn penny; a dirty £1 note; an old carpet or motor-tyre; an old coat or boot; a well-worn spade or brush; an old pipe, cricket bat, tennis racquet; an old donkey or sheep-dog, etc.

(b) "My daily life," as told by: a house-dog, a robin in winter, a mole, a hedgehog, a butterfly; a miner, a road-sweeper, a policeman, a steeple-jack; etc.

(c) "Things I see and hear," as related by: the Town Hall clock; the street hawker or street singer; the lame beggar; the school blackboard; the street lamp; the petrol pump; etc.

(d) More imaginative exercises in both description and narration, e.g.: the dance of the toys in a toy cupboard; the ball of the June wild-flowers; the conversation of the books in a library; the discussion of the match by the cricket bats, wickets, bails, and ball; etc.

(e) "Points of view," e.g.:-

"The Cat in our House," by A. Mouse.

"Joints I have Carved," by A. Carving Knife.

"Spring Cleaning," by A. Spider.

(f) Completion of short stories from beginnings, outlines, or endings supplied.

(g) Stories from titles supplied, e.g.:-

"The Hour I Like Best," by the School Clock.

"What I See in the Dark," by Mr. Owl.

"How I Catch my Dinner," by Mr. Spider.

"My Travels," by a Swallow.

"My Spring Clothes," by a Chestnut Tree.

"My Strangest Experience," by a Night Watchman.

(h) Stories to illustrate proverbs and proverbial wisdom, e.g.: "Birds of a feather"; "Look before you leap"; "New brooms sweep clean"; "A stitch in time"; etc.

4. *Personal Opinions*

Should boys learn to cook?

Is professionalism good for sport?

Do we play too many games in England?

How could your school (or village or town) be improved?

These and many similar subjects may be discussed orally and collectively or may be dealt with individually in writing.

5. *"What Would You Do?"*

If you were King for a year?

If you were a Member of Parliament?

If you were Mayor of your town?

6. *Letters*

Invitations—sending and receiving; accepting and refusing.

Letters of thanks, regrets, sympathy, apology.

Letters of congratulation and of complaint.

Ordinary business letters to tradesmen.

More formal letters to strangers.

Letters of "application."

Informal letters of every kind to relatives and friends.

7. *Conversations*

E.g.: between an Englishman and a Scot, on the comparative merits of their two countries; between a lily and a rose, on their relative beauty; between a fish and an angler, on "What is sport?"

At this stage it is advisable to give each conversation a definite purpose, as indicated in the examples given above.

8. *Advantages and Disadvantages*

"Wireless"; arterial roads; motor-cars; "summer-time"; "hiking"; camping out; "homework"; town v. country, etc.

9. *The Formal Essay*

The elaboration of a simple theme. The preparation of outlines and the arrangement of the parts or paragraphs.

10. *Topics arising out of the Pupils' General Reading*

As in the First Year, these topics are best taken incidentally as they arise in the course of the pupils' reading.

THIRD YEAR—AGES 13-14

1. *Description*

(a) Accurate description—

(i) Objects (akin to logical definition);

(ii) Animals, birds, flowers.

(b) Description of "how it works,"—Machines and apparatus of every kind.

(c) How games are played.

(d) Events—similar to newspaper reports—suitable for school magazine or periodical.

(e) Humorous description—learning to swim (skate, dance, etc.).

(f) Dramatic description—Fire! A wreck! A sail! Land ahead! The winning hit! etc.

(g) Contrasts. 1829 and 1929, Nelson and Jellicoe, Wellington and Haig, sailing ship and steam ship, horse and motor-car, etc.

(h) Scenes and incidents—graphic, humorous, pathetic, joyous.

(i) "My working day"—by any person or domestic animal, e.g. policeman, postman, horse, or cow.

2. *Narration*

(a) Reproductive exercises in narration of actual events or of events as read about.

(b) Diaries, notes, and expansions.

(c) Reproduction of stories from literature—prose and poetry.

(d) Scenes, people, incidents from books read.

(e) Autobiographies from specially indicated points of view.

(f) Humorous stories, e.g.: "People who consult me," by a Railway Time-table; "How I became so dirty," by a Telephone Directory; etc.

(g) Things I heartily dislike," as told by various people, animals, and objects.

(h) Ideals—"My ideal" house, garden, bedroom, dress, suit, holiday, etc.

(i) "What I like best!"—books, music, flowers, seasons, games, etc.

13. *Conversations*

More imaginative topics, e.g.: an Association football and a Rugby football; a quill pen and a fountain pen; a hockey stick and a tennis racquet; a teapot and a coffee pot; a skipping-rope and a top.

4. *Pros and Cons*

Is "wireless" a good thing? Can war be abolished? Should games be compulsory at school? Are examinations really necessary? Should boys and men be taught to cook? Is the present century better than the last century? Should England adopt the metric system?

All these, and similar topics, may be utilized either for individual written work or for oral class work in the form of debates.

5. *Letters*

These should be of every kind, "formal," "business," and informal. Attention should

be concentrated upon correct form, both for letters and envelopes, and much useful work may be accomplished by the *discreet* use of the numerous faulty examples which every teacher receives from careless or illiterate parents.

6. *The Formal Essay*

The progress to the essay—the highest and most difficult form of English Composition—should be by easy and natural stages. Topics abound—*everything* is capable of forming the subject of an essay. Here the method of approach is perhaps even more important than the selection of a topic, and accordingly we shall discuss the method of preparing and writing an essay in the concluding section of this article.

In the above, we have indicated a complete and comprehensive syllabus of work for the three important Senior years. Various topics will be found more fully worked out in much greater detail in the Senior *Common-Sense English* books (Sir Isaac Pitman & Sons), and enough has been given to indicate the lines upon which a syllabus for a Fourth Year may be developed if required.

TEACHING METHODS IN COMPOSITION

Need for Positive Methods

We have already alluded in this chapter to the comparative failure of the traditional method, born of large classes and time-table periods, and we shall return to this aspect in dealing with the vital question of "correction." We have, however, said enough to indicate that more definite and positive methods of instruction are needed. The following positive aids to the teaching of Composition are selected from the evidence tendered to the Departmental Committee, and are quoted in their report—*The Teaching of English in England*—

(a) Continuous narration in lessons other than English, e.g. History, Scripture.

(b) Interpretation work in reading or literature lessons, e.g. the separation of involved passages into component sentences.

(c) "Summarizing," in reading lessons or in preparation work.

(d) Direct and critical examination of suitable passages in books read.

(e) Listening to interesting and choice extracts read sympathetically.

(f) The use of the dictionary—choice of words—alternative expressions.

(g) Proposals from the children about choice of subjects; class discussions; dramatic work.

(h) Preparation in advance of the subject-matter of the composition—the older the pupil the longer the time allowed.

(i) Practice in simple descriptions, especially of common objects.

(j) Free and friendly criticisms by the scholars of each other's work.

Relation of the Composition Lesson to the Literature Lesson

It is clear from the above list of aids that Composition must be closely related to

Literature (see (d) and (e) above). This important aspect is admirably emphasized in the *Handbook of Suggestions*—

The keen teacher may with advantage plan a course in which the study of extracts from well-written books available in the school is alternated with the writing of Composition exercises on kindred subjects. Both the extracts and the subjects should be most carefully chosen with reference to each other. In view of the amount of reading done by most children before they reach the higher classes, its influence on their work in Composition is sometimes surprisingly small. This is due to their never having realized that there should be a close connexion between the two. The passages chosen should not be altogether beyond the scholar's range. He cannot be expected after reading an essay by some famous writer forthwith to produce something similar. But from his class-book of literary extracts, from his form, or school library, or from other sources the skill of his teacher can provide him with an ample selection of suitably graded models.

On the other hand, competent and experienced teachers have not hesitated to state that the exercises in Composition should not be strictly confined to the slavish imitation of literary models, and that zest for writing is cultivated more by the incentive of a definite purpose than by the attempt to imitate a model. This point of view was admirably expressed by Sir Philip Hartog in his evidence given to the Departmental Committee, where he urged that "we should free ourselves from the idea of the *model* and substitute for it the idea of the *problem*. The pupil should say something of his own for a given audience and with a given object."

While accepting this timely warning we feel bound to state that Composition in schools in the past has tended to become entirely divorced from reading and literature, and accordingly much more attention should be paid in Senior Schools to the close interrelation of these two aspects of the study of English.

Preparation

A reference to the above list of aids (see (h)), indicates that preparation must always play an important part in every composition exercise.

The least helpful kind of preparation is that which consists of a framework built up on the blackboard by the teacher with the general assistance of the class. The result of preparation of this kind can only be that nearly all the pupils will produce a "Composition" or "Essay"

of exactly the same character both in form and in content. It is far better that each pupil should if possible prepare his or her own synopsis, and should present it to the teacher for sympathetic criticism before the actual "Composition" is written. It will be noted that in the "aid" quoted above it is stated that the amount of time assigned to preparation should increase with the age of the pupil. This clearly is not to be construed to mean that preparation is less important in the earlier years. Rather, it would appear to indicate that the topics for Composition set to younger pupils should be well within their actual experience, and so should require less time for preparation. In the case of a formal essay set to a Senior pupil, the preparation will usually include some amount of research among books of reference, as well as the arrangement of the actual facts selected for inclusion. In any case, no pupil should be permitted to begin the actual writing of a "Composition" until he or she has devoted some thought to the topic and has, if necessary, made a few notes and "headings" to act as a guide.

Composition and the Specialist Teacher

In every newly-organized Senior School the question of specialization becomes important, and it may fairly be asked how far the direct duty of teaching Composition may be left to teachers specially responsible for the teaching of English. Here we may quote a helpful paragraph from *The Teaching of English in England*—

Up to a certain point . . . every teacher is a teacher of Composition, in that he is helping to produce the habits of mind and the command of language which are required. All teachers would agree that knowledge, when acquired, should not be locked away in a separate compartment of the brain, but should be associated at once with other things known, other things thought, to form fresh ideas which will be given expression during an oral lesson or in written exercises. Whether or no a scheme of specialization is adopted, the teachers of each subject must have regard to the quality of this expression. In the Elementary School, the class teacher generally takes every subject, though in recent years a certain amount of specialization has been introduced, especially in the higher classes and in large urban schools. But it is often unsafe to leave Composition to the class teacher. To quote a very helpful memorandum from an Elementary School Head Master: "There is most pressing need

for direct instruction in the art of writing English. A carefully prepared and progressive course of exercises is needed, and this should be supplemented by other exercises devised by an appreciative teacher. I found that many of the temporary teachers were quite unable to devise such exercises. There is also need for frequent discussion of prose and verse passages, and here a teacher with a sound taste in literature is essential. I have found the lack of this in certain teachers reflected most decidedly in the Composition of the pupils'. Certainly, if any teacher has a special aptitude for teaching the art of writing, his powers should be utilized to the full.

This extract gives the reasonable view: which would appear to be that, though complete specialization may be impossible in the Senior School, partial specialization can usually be arranged, especially if the staff has been carefully selected for this purpose.

Correction of Written Composition

In any article on the teaching of Composition it is essential that some reference should be made to the vital subject of correction. It is the custom, in such reference, to condemn in no uncertain fashion those methods hitherto adopted by teachers. We quote to illustrate the tendency -

Ideally, the best plan is to go through each exercise with the child who wrote it, explaining and discussing every mistake that has been made. But in many schools classes are, unfortunately, still so large that this method is quite impracticable. The teacher will vary his methods to meet the conditions under which his work is done.

Mistakes made by several children in common can be dealt with collectively. At times a whole lesson may well be spent in hearing pieces of composition read aloud by their authors, and in making and inviting oral comments. Not only are many mistakes detected by the ear which would escape notice by the eye, but important principles as to the build and

balance of sentences, variety or monotony of diction, and the use of punctuation, are easily and effectively illustrated.

The essential point, however, is that the child should understand what is wrong, and know how to correct it. This can never be secured if the teacher's revision goes no further than merely marking every mistake, without regard to its relative importance, and handing the exercise back to the child without comment. . . . It is important that the correction of particular errors should not absorb too large a proportion of the time which the teacher is able to devote to the teaching of Composition. The pursuit of merit rather than the avoidance of faults should be the idea impressed upon the pupils. A composition may be free from definite mistakes but so feeble in ideas and meagre in vocabulary as to be essentially worthless. The teacher's criticism should have regard to the quality of the Composition considered as a whole, and should indicate to the scholars how they may avail themselves more fully of the resources which they possess. He should compare their writing with the models they have been studying and foster in them the realization of the qualities which he desires to see them exhibit. Fullness, relevance, and accuracy of subject-matter as well as the intelligence with which it is treated, the arrangement of ideas, and the style of expression, should all be taken into account. (*Handbook of Suggestions.*)

This indicates clearly the two main aspects of the subject of Composition correction -

Negative

Correction should not be confined solely, or even mainly, to mistakes in spelling and grammar.

Positive

The more important function of correction is the sympathetic criticism and consequent improvement of the composition. in its widest sense, as a matter of expert craftsmanship in both form and style.

AIMS AND STANDARDS ATTAINABLE

We cannot leave this subject of Composition and Written English in the Senior School without addressing ourselves to the inevitable question of our ultimate aim in the whole matter. This question at once involves us in the very difficult task of attempting to state in definite terms what we think a normal pupil should be able to achieve on leaving school at the age of 14 + or 15 +, at the end of a complete Senior School course.

Two typical opinions of experienced Cheshire Head Masters are worthy of note in this connection -

(a) The ordinary child, in the absence of home influence, will do well if he can avoid in writing the mistakes he makes in his speech.

(b) Under favourable circumstances a child should be able to write easily, lucidly, convincingly, and even impressively; and certainly with pleasure both to himself and to the reader.

It was a third Head Master who was more modest and very human in his demands: "A cordially written letter from a school-boy telling me how he has enjoyed his holiday gives me great pleasure . . . You love the letter all the more because of its spelling errors and queer, clumsy expressions . . . in other words, because it is childlike, and just what you expected."

In face of such statements, more detailed prescription is difficult, but we think, notwithstanding, that at the age of 14 the following requirements may easily be expected by the teacher—

(a) Handwriting should be clear and legible, neither cramped nor pretentious.

(b) Punctuation, spelling and grammar should be reasonably accurate.

(c) Ordinary letters and envelopes should be written and addressed in accepted form.

(d) The pupil should be capable of reducing any information or opinion he possesses to a clear, connected, written statement.

In general the pupil should be sufficiently instructed to avoid the common pitfalls in the writing of English, and should know how to write correctly to tradesmen, officials, employers, friends, and relatives.



The First Type of Composition : Oral Narration

A Danish Story-teller and his Audience

GRAMMAR

IT is certainly well worth while to give Seniors sufficient knowledge of the structure of speech to enable them to understand why one thing is "good," another "bad," English. At the same time, it is a golden rule for the Senior Teacher to aim at real understanding of a little Grammar rather than a vague acquaintance with a great deal.

The "Grammar of Function," as it is often called, is a very different subject from the maze of half-understood, arbitrary rules which confronted the pupil a generation ago. The modern conception of "grammar" is one of handling the tools of language to the best advantage. Some time should be spent in establishing with the pupils the idea that there *is* use for a comprehension of their own language. The Stone Age man did his best with his sharpened flints, but it would be wasteful of a modern carpenter to try to use only one or two of the tools at his disposal: he will get much finer results by using, each for its special purpose, *all* the tools that generations of men behind him have gradually evolved and adapted. Just so with language, we get a finer result, a closer meaning, to our speech and writings if we understand how best to use all that has been handed down to us in spoken sound, written word, and punctuation conventions.

But all the time, especially in the Senior School, the teacher must remember that the average pupil must not be asked to discuss fine points of differentiation and theory, but must work systematically on rules and reasons which help with the *use* of the language.

Rightly or wrongly, most people take good, correct speech as an indication of culture and intelligence in the speaker, and it is therefore of great importance that these Seniors, so soon to leave school and interview employers, should acquire some basis of reasoning by which to judge the most correct way to use the tools of speech. Moreover, writing, the visual symbols of speech, is linked with the pupils' spoken words: unless we have established some laws of good

usage, how shall we explain grammatical mistakes in Composition so that the pupils do not repeat them? A pupil might write a badly-punctuated application for a post because he was ignorant of the laws of punctuation, but the *impression* that letter will give to the employer is that the writer would not trouble to use those conventional marks which would help so much to make clear his meaning.

It must be kept in mind, however, that in studying language we constantly find matters which can be looked at from two different angles, and this must be readily acknowledged by the teacher -let the atmosphere in the Grammar lessons be one of discussions which seek the *best* way, rather than of rulings laying down the *only* way.

There has been no attempt here to subdivide the work into terminal syllabuses, but graded series of up-to-date, well-varied language and composition exercises are given in the *Common Sense English Course* textbooks, Senior Books I-IV (Pitman). The more formal types of problems based on work outlined in this chapter might in most cases be best worked out on the blackboard as corporate exercises: the aim of this formal work is not so much to *test* comprehension as to ensure that each pupil follows the argument and mentions points of difficulty, and mistakes made by members of the class should be thereby explained whenever possible.

The Syllabus

It is suggested that, subject to conditions governing the amount of the work that it is possible to get through in the particular school, the formal grammar might be logically worked out on the following lines

Nouns, pronouns (revision of Junior School work).

First simple explanation of the function of the verb.

Analysis of simple sentence (subject and verb).

Punctuation—full stop and paragraphs.

Analysis: Subject, verb, object.

More about nouns and pronouns (Person and Case).

Prepositions.

Adjectives and adverbs.

Sentence, clause, phrase.

Conjunctions and relative pronouns.

Punctuation—full stop and comma.

The simple sentence extended by turning adjectives and adverbs into adjectival and adverbial phrases and clauses.

Analysis of sentences so extended, based on analysis of their simpler counterparts.

Analysis of the verb (Person and Tense).

More complicated analysis (sentences taken from reading books; introduce those of the type that are rather puzzling in meaning, so that the analysis attains its true usefulness in making clear the meaning by demonstrating the functions of the various words).

Punctuation in detail. Paragraphing revised.

Revision of the analysis of the verb. Indirect speech.

THE PARTS OF SPEECH

It must be clearly understood that the reason we speak is that we wish to send thoughts from our minds to those of others. Action enables us to do this to some extent (*cf.* miming plays), but language (spoken or written) is quicker, surer, and more exact—akin to the waves sent out by a broadcasting station.

Nouns

These present little difficulty to the average child, though plenty of practice in picking out common nouns from a list including adjectives, etc., may be necessary to induce, in more backward children, a real habit of thinking about the use, or function, of a word. If the pupils simply compile joint lists of nouns, it will later be found that many of the contributions were guess-work, for there is so much prejudice against grammar among many children that it is often difficult to get them to work with real interest and concentration.

Take a subject, such as Time, for which we use both *Common* and *Proper* nouns. Point out the convenience of the "Proper" ("something of one's own") nouns for the days of the week and the months; ask how an arrangement could be made for a certain day without the use of Proper Nouns. Here we might emphasize the necessity for putting a date on every letter that is written, and mention the incorrect but commonly used form "January 16th" (compare this with "Henry VIII"; as we do not mean the 16th month named January, but the 16th day

of the one month, we should write either "16th January," or January 16). Introduce the fact that ours is not the only way of keeping the calendar—*cf.* Greek and Roman and the French Revolution methods. Notice the common use in the Bible of "in the xxxth year of the king."

Show the class a list of abstract nouns, e.g. joy, cramp, speed, hunger, unselfishness, arrival, and ask them what these words *do* for us: they name things, but things which we cannot touch as we can a table. Nouns which name something that we can see and touch, we call *concrete*; those which we can apprehend only with the mind, we call *abstract*.

Pronouns

We should find our speech clumsy if we constantly repeated names—"John is a big boy. John has a bicycle. The bicycle has a good brake," etc. Therefore we use little words called pronouns (*pro, instead of*).

At this stage it is well to establish comprehension of the three "persons."

Person

In all our thinking and talking there can be no more than three groups of persons—ourselves, those we talk to, and those we talk about. For grammatical purposes we say, "Person speaking, person spoken to, person spoken about." Obviously the closest to each of us is the "Person

speaking" (I, myself), and we therefore call this the First Person. The second closest is the person spoken to (thou, or, as we generally say nowadays, you), and we call this the Second Person. Further away is the person spoken about, and we call this the Third Person.

Common nouns are always in the Third Person, because we use them in talking *about* things.

Pronouns, however, have various forms for use according to the work they do, and we must keep clearly in mind the three persons, and their singular and plural forms:—

	<i>Singular</i>	<i>Plural</i>
1st Person:	I	We
2nd Person:	Thou <i>or</i> you	You
3rd Person:	He, she, it	They

Though the singular "thou" has fallen out of use, we must understand it and its other forms "thee" (objective), "thine" (possessive), and "thy" (possessive adjective) if we are to carry out dramatic work with historical material.

Singular and plural are easily understood, but the pupils must be prepared to take note of this, since they will later have to connect a singular or plural noun with a corresponding form of the verb in a sentence.

Gender is not a matter of difficulty in English, but it may be interesting to note the ways in which languages differ in this matter. *Neuter* is to be literally translated as *neither*.

POSSESSIVE CASE

The form of the pronoun given above simply replaces the noun—that is all the work it does. Sometimes, however, a pronoun also denotes ownership: *Mine* is a good bicycle. That one is *his*. Which is *yours*?

To make a noun do this extra bit of "ownership" work, i.e. to make the *possessive case* of a noun, we add an apostrophe (') and then the letter *s*. The apostrophe is doing its usual work—showing that a letter has been left out, for in the Old English form *es* was added to make the Possessive Case.

Note that to show the Possessive Case of *It* we do not put in the apostrophe. If we did it would not be easy to decide whether "something belonging to it" was the meaning, or the commonly used "it is." Exercises may be given of the following type.

Add the apostrophe where needed in—

Its the chain's weakest link that decides its strength.

How does its piston work when its in good order?

When its hot its difficult to show the work at its best.

Adjectives

When we are talking we do not only name things, we also describe them so that the hearer gets a clear picture in his mind—a *nice* girl, a *tall* man, a *comfortable* chair, an *unkind* action. In English we usually put these describing words before the noun, and to show the work they do we call them *adjectives*. They are very useful, but in writing compositions pupils should choose carefully, and where possible use a noun which gives the meaning in the one word instead of relying always upon adjectives to help out a poor vocabulary of nouns, e.g. —

A Scottish man, A Scotsman.

Different kinds, A variety.

Young cow, Calf.

A rough outline, A draft.

Great irritation, Exasperation.

Some adjectives tell us what a thing is like in regard to quantity (Quantitative Adjectives): Some, one, seven, few, many, no, much, little.

Others point out particular things or people (Demonstrative Adjectives): *this* girl, *that* book, *a* chair, *the* day. *A*, *an* (used before a word beginning with a vowel), and *the* are sometimes called Articles, *the* being definite, and *a* or *an* being indefinite—any one. It is, however, quite sufficient for Seniors to understand that they describe the noun and are therefore adjectives.

It might well be explained how, in adding to a description, we narrow down the range to which our meaning can be attached: "a tall, dark man" can be applied to fewer men than can "a man," "a tall man," or "a dark man," and the more adjectives we add the fewer people or things can we be speaking of. At the same time, it is easily demonstrated that a long list of adjectives is wearisome: our minds find difficulty in building up, all at once, the picture the words describe, so that, either in speaking or writing, we break off and introduce other

words which give the hearer time to build up his impressions gradually. "The big, old, grey, depressing, haunted, ruined house" comes more quickly to the "mind's eye" if described, at slightly greater length, somewhat as follows: "The big grey house is old and depressing; it is in ruins and they say it is haunted." It may be mentioned that "Style" of writing includes not only the choice of the right words, but also the arranging of those words so that they bring quickly and clearly to the reader's eye that which the writer pictured to himself when he was writing. It cannot too often be emphasized that a good, clear, pleasant style of speaking and writing is not either an affectation or a prerogative of genius, but something which, as a matter of courtesy to our fellows, we should all cultivate. The close connexion between the average person's style of speaking and of writing should be pointed out, since only coherent thought can give rise to well-ordered speech or writing—both the latter being merely tools for conveying our thoughts to the minds of others.

Adverbs

The work which an adjective does for a noun is done for the verb and for the adjective by the *adverb*. Although the verb is here discussed later, in the classroom the first simple discussion of the verb's work should be taken immediately after nouns and pronouns.

Adverbs will tell us the following things about the action described by the verb —

How (adverb of manner).

When (adverb of time).

Where (adverb of place).

How Much (adverb of degree).

The boy ATE (verb)

very (degree)

greedily (manner)

here (place)

to-day (time).

In the above sentence the adverbs all describe the verb. Here we have some describing adjectives —

"The speed was *too* slow for me; we were *nearly* late. Our host was a *very* considerate man, but his *well*-hidden annoyance made me wish I had the *far*-famed magic carpet."

There is also a group of questioning (Interrogative) adverbs. When we wish to analyse a sentence beginning with one of these we turn the sentence round so that the questioning adverb goes into the same place as an ordinary descriptive adverb.

"*How* did you go?"

"*Why* are you here?"

"*Where* is she?"

"*When* will he be in the team?"

To examine the work the various words do, we find it easier to turn these sentences into straightforward statements —

"You did go *how*."

"You are here *why*."

"She is *where*."

"He will be in the team *when*."

In the first sentence, for instance, "how," in analysis, would go into the column for the extension of the verb.

Adverbs also describe one another—make clear the point that adjectives do *not* describe one another.

She works *very* (adv. degree) well (adv. manner).

She looks *really* (adv.) ill (adjective).

It is *hardly* possible to find one *near here*.

He is *far away*.

Comparative Forms of Adjectives and Adverbs

* Mistakes of the "He runs quicker" type cannot be corrected unless the pupil has a definite conception of the work (function) of the word whose form he has mistaken.

Practice in forming the comparative and superlative is generally popular, and the adjective and corresponding adverb should be compared in groups according to type: (wise, wiser, wisest, *cf.* wisely, more wisely, most wisely), (good, better, best, *cf.* well, better, best), (long, longer, longest), etc.

This work will improve vocabularies, with a corresponding effect on compositions.

Conjunctions

A railway junction is a place where railway lines from one place *join* those from another. In the word *conjunction* we have the meaning "join" with "con" prefixed to it, and, since

"con" means *with*, conjunctions *join up* one word or set of words *with* another *similar* word or set of words. Thus we have—

and, but, so, that, either, . . . or, neither, . . . nor, if, therefore.

Valuable help to composition will be given by a discussion of the shades of meaning conveyed by the various conjunctions, and of the necessity for making use of all the available ones instead of confining the vocabulary to *and*, *but*, and *so*.

RELATIVE PRONOUNS

Before these are discussed in the classroom, the pupils must have gained some understanding of the *sentence*, *clause*, and *phrase* (see p. 170).

Consider the sentences "The girl failed. The girl tried again." We can make this less clumsy by introducing a pronoun instead of the second use of the noun: "The girl failed. She tried again" (this makes it clearer that it is the same girl referred to in both sentences). But we could make these statements less jerky if we joined them together—"The girl failed and she tried again." This gives equal importance to her failure and her second try. Now if we want to make one part of the statement more important than another we must find another way of joining the two. Suppose the chief point is "The girl . . . tried again." We can keep this to the forefront if we work in the other statement as "who failed," making the word *who* work as a pronoun and also as a conjunction: it relates the one statement to the other, and we call it a relative pronoun.

If we wish to make the record of failure more important in the above sentence, we can say "The girl who tried again had previously failed," making "who tried again" now the less important, or subordinate, clause.

Exercises. What is the best relative pronoun for each of the following sentences—

The ball . . . I lost was found next day.

The man . . . declined was wisest.

My watch, . . . does not go, was a gift.

The girl . . . hat was lost is crying.

Prepositions

These little words are often a cause of difficulty through lack of clear explanation in the beginning—many people confuse them with adverbs.

As their name implies, they are *put in front of* another type of word— the noun (or pronoun)—to show its relationship with something else.

The ball is *on* the floor (*on* relates ball and floor).

The book is *under* (*behind, with, upon, near*) the desk.

She passed it *to* me.

It escaped *from* me.

There is one law about prepositions which must be remembered—the noun or pronoun following a preposition is in the objective case—we do not say "It is behind I" or "Near he." Though common nouns do not change their form as pronouns do, it must be remembered that in "near the table" the noun is in the objective case.

VERBS

The Latin translation, Verbum, *the word*, indicates the vital importance of the work of this type of word, yet to formulate a satisfactory, logical definition for our pupils is a difficult matter. The use of the word "predicate," which indicates the statement or proclamation part of a sentence, is often advocated, yet this does not of necessity make the matter clear to a youthful mind. If some one called out "The tram! The tram!" we should say, "What about it?" The answer "It *is falling* or "It

has caught fire" would be expressed in the predicate (statement or proclamation). Yet a child might say that the one word "Fire" or "Fall" would supply an answer that would "predicate" the information. On the whole, the old definition of the verb as "the word or words telling what is *done*" is recommended, for children find it easy to pick out the more obvious types of verb by its guidance, and verbs indicating *being* and *feeling* are easily demonstrated and explained as expressions of mental action. At this

first discussion of verbs, detailed investigation of their forms and uses cannot be undertaken, but an interesting peculiarity of the verb can be discovered by the pupils themselves if they are shown a number of examples—i.e. the fact that only this type of word can give us an idea of *when* a thing happened: in time past, now in the present, or in future time, time yet to come. Do not worry at first about names and details of tenses, but ask what difference there is between such concrete things as—

I have eaten my dinner. I am eating my dinner.
I shall eat my dinner.

I had a shilling. I have a shilling. I shall have a shilling.

Ask the pupils to try to introduce time-sense without using a verb, and they will soon discover that this is the prerogative of the important "word."

When first introducing the verb, as in introducing people, we must give its name and title. Just as we speak of *Mr.* or *Mrs.* Brown, so we say that the name of the talking verb is "*to* talk," that of the acting verb "*to* act," etc. This name is called the *Infinitive*, because it is unlimited, not tied down to any one person or time.

If we put the word "*to*" in front of a noun, as "*to* chair," "*to* film," "*to* joke," "*to* waterproof," we immediately give an impression of something that is *done*—we have turned the word into a *verb*.

We can use a noun in only one way—it is but a label to attach to an object. But the name of a verb, say "*to* walk," is the label on a whole box of useful tools, or perhaps it is even more like one of those pen-knives which can be adjusted for use as various different tools.

The Three Persons

In discussing the main parts of a verb with Senior scholars, the teacher must aim primarily at teaching a little, and doing that well.

It is certainly essential to get the three "persons" clearly established—*I* and *We* (the person or people speaking), *Thou* and *You* (the person or people spoken to). *He*, *She*, *It*, *They* (those spoken about). Drill with a variety of verbs will not be found dull by the

children if the teacher does not find it dull. As many of the commonest errors in speech arise from an entire lack of discrimination between the "persons" of verbs, it is obvious that it is worth time and trouble to establish clearly that there are different forms of the verb, and that it is important to use each in its proper and most useful way.

Take first some simple verb such as "*to* take,"

I take	We take
Thou takest	You take
He takes	They take
She takes	

Comment on the fact that the form of the verb used for each different person used to have a different ending, but that this is now retained only in the third person in some tenses, and in all tenses in the disused second person singular; this Second Person must be understood if we are to appreciate the literature of the past and to make plays in the course of our Dramatic Work.

After a few minutes' drill, ask for the various "persons" of other simple verbs, avoiding "*to* be" and "*to* have," and encourage each of the less bright children to solve one of these problems.

Then bring forward "*to* be" and "*to* have," introducing them as specially important because they so often help the other verbs (they are called "*auxiliary*" verbs because they so help, and some other uses of the word *auxiliary* may be supplied by the brighter members of the class).

Singular		Plural
1st Pers. :		
I am. I have.		We are. We have
2nd Pers. :		
Thou art. Thou hast.		You are. You have.
3rd Pers. :		
He } is.	He } has.	They are. They have.
She }	She }	
It }	It }	

Agreement of Subject and Verb

If the pupils have understood the three persons of the pronouns, singular and plural, they should have little difficulty in appreciating the fact that a singular subject will have the verb in the singular, just as a Third Person subject must have the Third Person verb. To say "*We* was" is as great a misuse of materials as it

would be to put one horse in a cart with shafts for two.

Tense

One of the most distinctive features of a verb is that it tells us, by its form, the time when the action takes place—whether it is past, present, or future. This time-function of the verb we call *tense*.

PRESENT INDEFINITE

The general statement "I walk" is obviously one referring to the present, but it tells us no more than this, so we say that it and the other similar persons form the Present Indefinite tense of the verb "to walk."

	<i>Singular</i>	<i>Plural</i>
1st Person:	I walk.	We walk.
2nd Person:	Thou walkest <i>or</i> you walk	You walk.
3rd Person:	He walks She walks. It walks	They walk.

PAST INDEFINITE

A very common way of forming this tense is to add "ed" to the "stem" of the verb—"I walked," etc. Other formations of this tense, however, give rise to many grammatical errors, and such verbs as "to sing" (I sang, etc.), "to buy" (I bought, etc.), "to hang" (I hung, etc.), "to do" (I did, etc.—very commonly the source of error), "to drive" (I drove, etc.), "to see" (I saw, etc.), "to fly" (I flew, etc.), "to feed" (I fed, etc.) are fruitful subjects for exercises.

FUTURE INDEFINITE

To form this tense of any verb we must call in the help of an auxiliary verb, and we have two such verbs to choose from—"shall" and "will." An interesting point is the fact that for an ordinary general statement we use "shall" for the First Person and "will" for the others, but when we wish to express determination or command we use "will" for the First Person and "shall" for the other two persons.

With "shall" or "will" we use the infinitive of the verb concerned—I shall walk, thou wilt walk, he will walk, we shall walk, you will walk, they will walk.

PRESENT PERFECT

When we have just finished an action (literally *perfected* it) we say, for instance, "We have walked"—we use the present tense of the verb "to have" plus the Past Participle of the verb.

Past Participle. To form the part of the verb that does the work of helping "to have" in doing the work of the Perfect Tenses, in "regular" cases "ed" is added to the stem of the verb: e.g. walked, talked, showered, followed, allowed.

In verbs ending in "e" it is only necessary to add "d," since the "e" is already present: e.g. managed, bored, believed, typed. In cases where the stem of the verb ends in "y," this changes to "i" before the "ed": e.g. try, tried; bury, buried; marry, married.

A number of verbs change the form more completely in the Past Participle. Note—

I <i>have</i> -	I <i>have</i> -
sung	done
bought	driven
hanged <i>or</i> hung	seen
(according to sense)	flown
	fed

and compare with the Past Indefinite forms given in a previous paragraph.

PAST PERFECT

When we wish to say that an action was completed before another past event occurred, we use the Past Perfect tense—the Past Indefinite of the verb "to have" plus the Past Participle.

	<i>Singular</i>	<i>Plural</i>
1st Pers.:	I had walked.	We had walked.
2nd Pers.:	Thou hadst walked <i>or</i> you had walked	You had walked.
3rd Pers.:	He had walked.	They had walked.

Notice the difference between "To-day *I have walked* a mile before having my dinner" (Present Perfect Tense) and "Yesterday *I had walked* a mile before I had my dinner" (Past Perfect Tense). This distinction between the Present Perfect and Past Perfect is important in exercises in "Reported Speech."

FUTURE PERFECT

To keep the sense of perfection, or completeness, we must retain the verb "to have." To introduce the note of futurity we must use "will"

THE VERB "TO HAVE"

INDEFINITE TENSES

	PAST		PRESENT		FUTURE	
	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1st Pers.	I had	We had	I have	We have	I shall have	We shall have
2nd Pers.	Thou hadst <i>or</i> you had	You had	Thou hast <i>or</i> you have	You have	Thou wilt have <i>or</i> you will have	You will have
3rd Pers.	He had	They had	He has	They have	He will have	They will have

PERFECT TENSES

	PAST		PRESENT		FUTURE	
	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1st Pers.	I had had	We had had	I have had	We have had	I shall have had	We shall have had
2nd Pers.	Thou hadst had <i>or</i> you had had	You had had	Thou hast had <i>or</i> you have had	You have had	Thou wilt have had <i>or</i> you will have had	You will have had
3rd Pers.	He had had	They had had	He has had	They have had	He will have had	They will have had

CONTINUOUS TENSES

	PAST		PRESENT		FUTURE	
	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1st Pers.	I was having	We were having	I am having	We are having	I shall be having	We shall be having
2nd Pers.	Thou wast having <i>or</i> you were having	You were having	Thou art having <i>or</i> you are having	You are having	Thou wilt be having <i>or</i> you will be having	You will be having
3rd Pers.	He was having	They were having	He is having	They are having	He will be having	They will be having

or "shall," using them according to the rule given for the Future Indefinite Tense to form the Future Indefinite of "to have." Added to these, we have the Past Participle. Thus we

now have -I shall have walked, you will have walked, he will have walked, we shall have walked, you will have walked, they will have walked.

THE VERB "TO BE"

INDEFINITE TENSES

	PAST		PRESENT		FUTURE	
	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1st Pers.	I was	We were	I am	We are	I shall be	We shall be
2nd Pers.	Thou wast <i>or</i> you were	You were	Thou art <i>or</i> you are	You are	Thou wilt be <i>or</i> you will be	You will be
3rd Pers.	He } She } was It }	They were	He } She } is It }	They are	He } She } will be It }	They will be

PERFECT TENSES

	PAST		PRESENT		FUTURE	
	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1st Pers.	I had been	We had been	I have been	We have been	I shall have been	We shall have been
2nd Pers.	Thou hadst been <i>or</i> you had been	You had been	Thou hast been <i>or</i> you have been	You have been	Thou wilt have been <i>or</i> you will have been	You will have been
3rd Pers.	He had been	They had been	He has been	They have been	He will have been	They will have been

CONTINUOUS TENSES

	PAST		PRESENT		FUTURE	
	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>	<i>Singular</i>	<i>Plural</i>
1st Pers.	I was being	We were being	I am being	We are being	I shall be being	We shall be being
2nd Pers.	Thou wast being <i>or</i> you were being	You were being	Thou art being <i>or</i> you are being	You are being	Thou wilt be being <i>or</i> you will be being	You will be being
3rd Pers.	He was being	They were being	He is being	They are being	He will be being	They will be being

THE CONTINUOUS TENSES

Sometimes we wish to tell some one that the "walking" (or other action) is still going on at the moment of speaking—then the verb "to be" must help (auxiliary verb), and we form Past, Present, and Future Continuous tenses by using

the Past, Present, and Future Indefinite tenses of the verb "to be."

The part of the main verb that goes with the verb "to be" to make its Continuous tenses is called the Present Participle—we make it by taking the stem of the verb and adding "ing."

Continuous tenses of the verb "To walk."

Past	Present	Future
I was walking, etc.	I am walking, etc.	I shall be walking, etc.

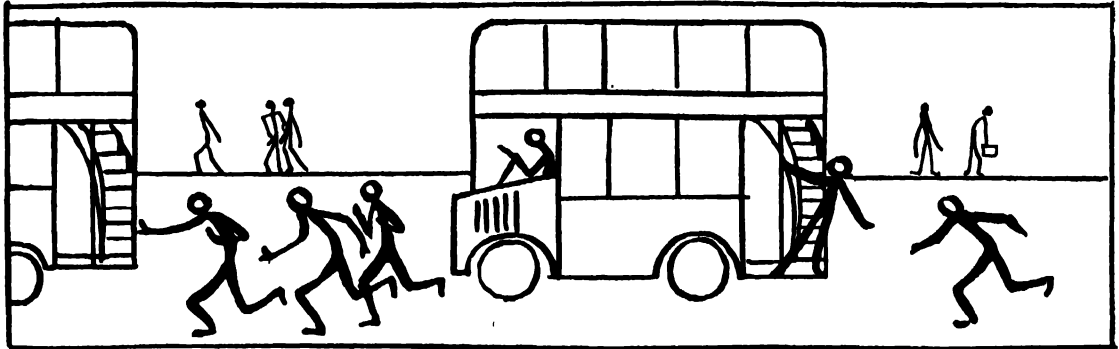
"Tense" in the Grammar Scheme

It is worth spending some time with examples to make clear the differences between the three

The presence of the verb "to be" (been) plus the Present Participle (ing) indicates a CONTINUOUS tense.

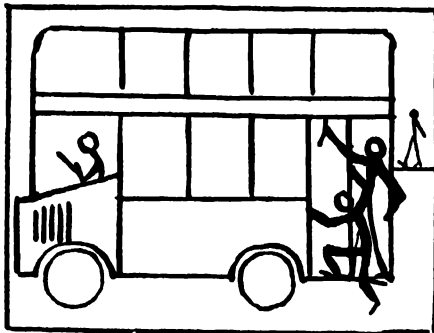
Thus the complete verb, "shall have been walking" is the FUTURE PERFECT CONTINUOUS of the verb "to walk," and "I" shows that it is the First Person Singular.

One of the most important uses of an under-



I run —the everyday habit.

I am running —the action still taking place.



I have run—the completed (perfect) action.

forms of the present, past, and future—the Indefinite, the Perfect, and the Continuous. "To be" and "to have" are here shown in full.

With the brighter Seniors the teacher can, as a corporate exercise, let the pupils work out what seem at first sight puzzling examples, but which, if the formation of the simple tenses has been clearly understood, are really quite easily solved puzzles, e.g.—

"I shall have been walking."

Here the presence of "have" tells us that we have a PERFECT TENSE.

"Shall," making the future of "have," indicates FUTURE PERFECT.

FIG. 1

Diagrams to Illustrate Tense

standing of the tenses of verbs is in changing speech from the Direct to the Indirect form, and *vice versa*.

INDIRECT SPEECH

The straightforward exercises in this work which are all that should be required of Seniors will be easily comprehended if Person and Tense have been made clear.

Obviously, if speech is reported, then the person originally speaking becomes the person spoken about, and his speech must be changed from First to Third Person.

Moreover, by the time that the speech is reported, what the speaker said in the Present tense has now become past, so the verbs must take a step backward in time.

In regard to "shall" and "will," do not confuse Seniors with explanations of Subjunctive Moods: simply state that the Past Indefinite tenses are respectively "should" and "would." Remind them of the different sense implied by their use in the first as compared with the Second and Third Persons.

TEACHING METHODS

There is no value for the average Senior in writing out lists of verbs in the various tenses. It is best for the teacher to use this type of work chiefly as a corporate exercise. Try to get the pupils to give the work the same type of interested attention that they would devote to crossword puzzles or the dismantling of an engine "to see how it worked."

The rules are simple: the verb alone forms the Indefinite; the Present Participle of the verb plus part of the verb "to be" ("be plus ing") forms the Continuous; "to have" plus the Past Participle forms the Perfect.

Blackboard sketches such as those in Figs. 1-3, especially if they are amusing, have a definite use in the Senior grammar lesson: they help to bring the subject to life. The work is not too difficult provided the attention of the pupils is arrested and they "give their minds" to it.

Rules must not be taught with demonstrations by means of such sketches—this brings the work down to the Infants' School level. Develop the explanation first, then run over various points, emphasizing them by means of such sketches as Fig. 1 ("I run for my bus," etc.). Then encourage questions.

Active and Passive Verbs

Seniors can easily learn to differentiate between "I bit" and "I am bitten," but they need not be worried with the technicalities of "Voice." Useful exercises, however, may be found in altering statements from one *Voice* to the other, for they involve clear thinking and also draw attention to the usefulness of having some comprehension of analysis, for the *object* of the Active Voice becomes the *subject* of the Passive Voice.

The dog bit the child.
Subject Verb Object

The child was bitten by the dog
Subject Verb Extension

Two points are worth discussion—(a) the fact that a passive verb rarely takes an object (only when there are two objects in active voice); (b) the fact that some verbs cannot take a passive form—e.g. "to look," "to prosper," "to cling."

Notice that when a sentence is changed from

one Voice to the other, the importance rests with the subject in each case rather than the object, and we therefore use Active or Passive Voice according to whether we are more concerned with the doer of the action or the object of it.

The Passive Voice is formed by using the appropriate tense of the verb "to be" plus the past participle of the main verb.

When an Active Voice can be followed by an Object, we say that the verb is Transitive—the action can pass over to some one other than the subject.

Case of Nouns and Pronouns

The pupil who is learning no second language need not be troubled with many of the technicalities of "case." It is sufficient that he should appreciate that a noun or pronoun has different forms when it is doing various kinds of work in a sentence, and that the four most striking forms in English are the Vocative (calling) form, the Nominative (or Subjective), the Possessive, and the Accusative (or Objective).

The Vocative is followed by an exclamation mark or a comma, to mark it off from the statement part of the sentence; it is the trumpet call which precedes the speech.

O King, what are thy commands?

O Marv! why did you make that mistake a second time?

Waiter! bring me a fork.

Tom, I want you at once.

Note that here is the use of "o" without an "h."

The Nominative, or Naming, form of a word is the most common, since it is the one used for the subject in every sentence.

In the sentences given above, each subject is in the Nominative form, or case—thy commands, you, you (you, understood though not spoken), I.

One of the most important things to get clear in dealing with Case, or Form, of words is the fact that, while in English our nouns have only the possessive special form for showing case, the pronouns have kept different forms throughout the centuries during which our present form of English has evolved. It is worth while, when dealing with pronouns, to go into the question

of Person, and then to take drill in the Nominative case—

I	We
You (Thou)	You (Ye)
He, She, It	They
Who	Who

We now come to the Accusative, or Objective, case. Give a simple sentence, *The dog bit the bone*. What is the object of the biting? How do you know? Common sense tells us in this case, but in the following sentence, "Tom hit Harry," we know that Harry was the object of the hitting because his name comes after the verb. As a matter of interest it may be mentioned that in some languages position does *not* show which is the object, but endings are put on to the words to show which is in the objective case (the one who was hit) and which is in the subjective case (the one who did the hitting). This shows why various forms of a word are definitely useful, at least in certain languages and at certain stages in the development of our own.

The Objective forms of the Personal pronouns must be learnt —

Me	Us
You (Thee, obsolete)	You (Ye, obsolete)
Hum, Her, Whom	Them, Whom

Note that "You" and the Impersonal Pronouns, It, Which, What, That, have only one form for both Subjective and Objective cases.

In the Possessive case, whereas nouns have 's added, pronouns take the form Mine, Thine, etc. My, Thy, etc. are pronoun-adjectives, for their work is to describe nouns.

The use of case is rather like that of the costumes in, say, a Morality Play. We could dispense with the costumes if the Good people kept always to the left of the stage, the Bad people to the right, and so on.

Though the forms Thee, Thou, and Ye are not in use to-day, pupils who are making their own plays for Dramatic Work will be interested in their different forms, as otherwise they will find difficulty in using much available material.

Discuss sentences in which it is best to use the preposition "of" for the Possessive.

PREPOSITIONS AND THE OBJECTIVE CASE

An important matter from the speech-training point of view is the fact that prepositions are

followed always by the Accusative case: i.e. the noun or pronoun following the preposition is regarded as, in a sense, its object.

This has little concern for the Senior when the preposition comes before a noun, for we rarely ask Seniors to do parsing, but when the word after the preposition is a pronoun care must be taken to see that the objective form is used—

"He sent it for you and me."

Here "for" applies to both "you" and "me," and though it is not repeated the full extension of the sentence, as it is understood by the person spoken to, is that "it" was sent "for you" and "for me." Leaving out the first pronoun makes clear which case of the pronoun should be used: "He sent it for I" is obviously wrong. Errors of the type of "He sat between John and I" are so frequent, however, that it is worth establishing the rule: objective case after preposition -- then the pupils can be made to see the *reason* for corrections in their written exercises.

The Infinite Parts of a Verb

There are four parts of a verb which are not attached to any special person--not finite or limited—and these are called the Infinitive (the part we use to name a verb: *to run, to make, to laugh*), the Present Participle (which ends in ING), the Past Participle (which usually ends in ED, but which in many verbs has a special form), and the Verb-Noun (which ends in ING).

THE INFINITIVE

As has been said, the Infinitive, when used to name the verb, has the little word "To" in front of it, and is easily recognized because no other part of the verb is used with this word "To." We never say "To walked" or "To sinking."

Sometimes, however, we find the infinitive without its companion "To," when it is used after a finite verb—and we can follow no rule but only general usage in this matter. Thus we say, "I like *to have* a book," but "She cannot *eat* quickly," "We ran *to catch* the train," but "We must *go* slowly."

In "I do like to laugh" we have the Present Indefinite tense of the verb "To do" followed by two infinitives, "like" and "to laugh"—one with and one without the "To."

THE PAST PARTICIPLE

This part of the verb is important for Speech Training. Lack of understanding of the difference between the Past Indefinite form of the verb and the Past Participle gives rise to many errors in speech.

The *Past Indefinite* form of the verb stands alone with a noun or pronoun to make the tense of the verb. The *Past Participle* is sometimes used as an adjective (A trained dancer, An exhausted dog, A paid bill), but perhaps even more often it is used to *help* to form one of the tenses of the verb to which it belongs. With part of the verb "To have" it forms the "Perfect" (just finished or completed) tenses of the Active Voice, and, in a transitive verb, with the appropriate tense of the verb "to be," it forms the Passive Voice.

THE PRESENT PARTICIPLE

To form this, we add *ING* to the "stem" (in English, the Infinitive) of the verb. In some cases, where the Infinitive ends in a consonant preceded by a vowel, we must double the last consonant, e.g. running, letting, forgetting. In verbs of more than one syllable, where the accent is not on the last syllable, the consonant is not doubled, e.g. developing, remembering, delivering—but recurring, bestirring, installing, where the accent is on the last syllable.

Where the infinitive ends in "e," this is dropped when *ING* is added, e.g. striving, hiding.

Where the verb ends in "ie," this changes to "y" before the *ING*, as in lying, tying, and dying. Notice that the verb "to dye" does not drop its "e."

This present participle is used with parts of the verb "to be" to form the *CONTINUOUS* tenses of the verb of which it is participle, and it also works as an adjective.

Verb-nouns and Verb-adjectives

There are two parts of the verb ending in "ing" which should be differentiated according to the work they do.

A *laughing* child is a delightful picture.
The *shouting* children crowded together.
A loudly *barking* dog is a nuisance.

Here we have the words *laughing*, *shouting*, and *barking*, each describing a noun. It is therefore an adjective, and being made from the verb it can be called a verb-adjective. Notice that *loudly* is doing its work as an adverb by describing the adjective *barking*.

It may be mentioned to the class that the formal grammar name of this verb-adjective is Present Participle, but this is not the important point to be remembered. What we really want the pupils to learn is not nomenclature but the difference between the work of the word in the sentences given above, and its work in the following—

Laughing at others is a bad fault.

The teacher dislikes our *shouting* during games.

Cheering shows that a goal has been scored.

Here we have the "ing" form of the verb *naming* something, acting as a noun.

(Good vocabulary exercise may be introduced in discussing the slight, but important, shades of difference between the ways we use the common noun and the verbal noun "Laughter at others," for instance, sounds stilted and does not convey the same meaning as "laughing at others." "Signalling is difficult to learn" makes us think of a system, such as Morse or Semaphore, whereas "the signal" or "a signal" might refer to any sign. Similarly, we speak of the exercise described in the verb "to run" as "running," but we "take the dog for a run.")

Senior pupils must not be confused by attempts to differentiate between the so-called Verbal Noun and the Gerund. The point they need to help them to use the words properly is the difference between the verb-adjective and the verb-noun. If they have this made clear to them they will say, "Mother likes *my* having milk at lunch time," not "Mother likes *me* having it." Analysis makes the difference between these two clear (here we see why it is *useful* to be able to analyse a sentence)—

Subject	Verb	Object
Mother	likes	<i>me</i> (having milk, i.e. me when I am having milk, extension)
Mother	likes	<i>my having</i> milk

The main part of the object in italics

Obviously it is the having of the milk that Mother likes, since her liking for her child is not confined to the time when he is having milk.

If it is possible to make the children say "my hat" for something belonging to them, then it should be possible to teach them to say "my playing football" or "my going out."

The Unattached Participle Phrase

When the Present Participle is used in a phrase at the beginning of a sentence it is adjectival, and is often left without being properly attached to its noun—and often, if the sentence is read logically, gives a very wrong or nonsensical meaning. It is a very common error even among practised writers, and is to be carefully guarded against. Consider the following examples, the errors of which might easily be overlooked—

1. Holding the paper carefully with the left hand, the pen is drawn straight down the margin.

2. Exploring the magnificent ruins, the day passed pleasantly.

Obviously the pen does not do the holding nor the day the exploring, yet as these sentences stand these verb-adjectives describe the nouns. Similar errors may be found frequently in books and newspapers. We can correct these as follows—

1. The paper being held carefully with the left hand, the pen is drawn straight down the margin.

2. In the exploring of the ruins, the day passed pleasantly.

(In 2 we use the verb-*noun*, which can stand alone).

ANALYSIS

It is important to establish in the minds of the pupils the usefulness of this work, and the alert teacher will find in the reading books long, complicated sentences which will prove to the older Seniors the way in which analysis makes clear the meaning.

The Sentence

Early in the Senior course the teacher should make sure that every pupil understands that a complete statement (a noun plus a verb) constitutes a sentence. We marshal our thoughts into these separate, complete statements because we could not otherwise make our meaning clear. Do not despise practice in the simplest sentences, since the establishing of the functions of the Subject and the Verb of a sentence is the cornerstone of grammar work. Insist on variety in both subjects and verbs of examples suggested by the class.

Mention the fact that, when we are discussing the work of nouns, adjectives, adverbs, prepositions, and pronouns in the sentence itself, we give their compartments new names—Subject, Object, Complement, Extension (do not attempt to explain these at this stage), but the verb has his compartment labelled with his own name—Verb.

The Phrase

A collection of words joined together by their meaning but not including a finite part of the verb forms a phrase: the test of a phrase is the fact that it cannot stand alone—it makes no sense unless joined on to a proper sentence which includes a finite verb—

a fine, hot summer,
during the holiday,
a long time ago,
once upon a time,
since our meeting.

The Clause

Mr. Brown in his own home is the Head of the Family, but at work he is one of six carpenters, and is known as "a carpenter." In the same way, a sentence when working together with one or more others is given the slightly less impressive title of "a clause."

"The roof leaked. The school was flooded." Joining these two sentences with a *conjunction*, we form the two clauses of one sentence—

"The roof leaked, so the school was flooded." The capital letter at the beginning and the full stop at the end are the distinguishing marks of the sentence.

A clause always has a finite verb. Sometimes the clauses in a sentence are not equally important—

“As we walked home, I saw a runaway horse.”

Obviously the seeing of the horse is the more important point, and the introductory clause is doing the work of an adverb—saying *when* “I saw.”

Subject and Predicate

A sentence is a statement—it passes the message that someone (or something) is doing some action, e.g. I walk, kittens play, desks creak, you are yawning.

The noun or pronoun naming the performer of the action is called the *Subject*. The part of the sentence telling about the action is called the *Predicate*.

THE SUBJECT

The word *Subject* comes from the Latin for “thrown under,” the thing which, in this case, you are going to throw under the notice of your hearer—*Dogs* bark; *The girl* chatters; *The chair* creaks; *Machinery* is roaring. In English the Subject of a sentence is nearly always put first; if it is put anywhere else in the sentence this is done as a device to surprise us, to make our minds do extra work, and therefore to make us think more closely about the sentence, e.g. “Shut stands the door” is more impressive than “The door stands shut,” “Loud pealed the thunder” makes us think more of the loudness because it is put in an unusual place in the sentence. (In the same way we should be more surprised and take more notice of a circus poster found unexpectedly on the school wall than of one on a hoarding.)

The work of words which we shall find as part of the subject will be to describe the subject, and as the subject (naming the thing we are going to think about) must be a noun, the accompanying words will often be adjectives.

The tall, pretty, but delicate girl was singing. The speaker wants you to have a clear picture of the girl in your mind, and the describing adjectives all merge into your mind-picture of the subject who *was singing*—doing the action.

THE PREDICATE

As soon as we have named the subject of our thoughts, we have to say what is happening to that subject, and when we wish to split up our sentence into its different parts (to *analyse* it) we call this action part, the statement about the subject, the *predicate* (Latin, to proclaim). The predicate can be quite lengthy, but the only thing to worry about at this first stage is to separate the subject which is being talked about from the statement which is being proclaimed about it—

The blackbird . . . took the worm home to its babies.

The blackbird with the wounded leg . . . took the worm, carefully held in its beak, home to its babies in the nest.

Here we have asked our listener to think about (1) *The blackbird*; (2) The blackbird's action, what it was doing—“*took the worm*.”

In “The blackbird took the worm” we give a sort of outline drawing of a not very interesting scene. Now we take a paint brush and add some details that will make the picture more interesting. We add some detail to describe the subject (“with the wounded leg”), and then we add a good deal about how he held the worm and where he took it.

In the first stages, do not let the pupils attempt detailed analysis of anything but very short sentences, but they can quite well separate long sentences into subject and predicate: the teacher should at this point avoid compound sentences (i.e. those having two equally important clauses: e.g. I went to bed and slept for hours).

“Understood” Subjects

A point which makes difficulties if it is not made clear in the beginning is the custom of not saying the pronoun, or of not repeating the noun, in cases where its function as the subject of the verb is easily, indeed automatically, understood by the listener or reader. “Go away” obviously means “You go away.” “He grumbles and groans” obviously means “He grumbles and he groans.” “The tables and chairs rocked and rattled” means “The tables

and chairs rocked, and the tables and chairs rattled."

Obvious as this is, however, it will prove a stumbling-block to the child who does not grasp it early in the course. Practice in easy examples of this type is not waste of time, for it not only emphasizes the point at issue, but, being simple, encourages the pupils to feel that grammar, even analysing a sentence, is something that they can do.

The Object

In some sentences the action of the verb goes across from the subject to someone or something else—*Dogs EAT bones. She POSTED a letter. John FELT the pain. He IMAGINED an exciting story.* (See pp. 167-8.)

We call the thing or person suffering the action (*cf.* active and passive verbs) the Object of the action (mention other uses of the word *object* and derivatives). When there is an Object in a Sentence we can analyse as follows—

Subject	Verb	Object
Dogs	<i>eat</i>	bones.
She	<i>posted</i>	a letter.

We can make these into quite long sentences by adding a little description to each part, and there will be no difficulty in analysing because we simply put the description with the part it describes, e.g.—

Subject	Verb	Object
Dogs of all kinds	<i>eat willingly</i>	bones that have some meat on them

We could extend "willingly" into "with great willingness," but it still is attached to the verb.

HOW TO FIND THE OBJECT

Say the subject and verb—The naughty dog / *TOOK* /— then ask yourself the question, Whom or What did he TAKE? The answer may be— a biscuit, the meat, or the fish. Notice that the Object *names* something, and will therefore be a noun or pronoun, with perhaps other words to describe it—

Subject	Verb	Object
The dog	<i>took</i>	the big mutton bone
The dog	<i>took</i>	the fish which was lying on the table.

The Indirect Object

Look at the following sentence—

Subject	Verb	Object
The boy	<i>passed</i>	his sister the bread.

Here, when we ask ourselves "What or whom did the boy pass?" we find two answers possible—

He PASSED his sister . . . He PASSED the bread.

Now we feel sure that he did not actually pick up his sister and pass her over to someone else, but he did do this to the *bread*—therefore *bread* is the thing to which he passed his action direct, and we call it the DIRECT OBJECT.

But indirectly he passed his action on to his sister—when we say he "passed his sister" we really mean "he passed *to* his sister." This is therefore called the INDIRECT OBJECT, and to find this in a sentence you must find the object, then ask the question "To (or for) whom" or "To (or for) what?"

Subject	Verb	Direct Object	Indirect Object
John	<i>sent</i>	(what?) the book	(to whom?) me.

This sentence would be written "John sent me the book," but it might have been "John sent the book to me," in which case "*to me*" will be written under INDIRECT OBJECT.

This type of sentence offers the teacher an opportunity for pointing out the more subtle impressions given by placing words in definite order. In "John sent me the book" "John" and "the book" stand out in the mind of the reader, but in reading "John sent the book to me" the indirect object "to me" is noticed more surely.

The Complement

We often find a verb which is not complete without a noun or an adjective linked to it: in such cases we say that the attached word is the COMPLEMENT, the completing word. The verb "to be" is very rarely found without a complement, since we rarely wish to state merely that a thing *is*, or exists—we generally wish to say something about how things are. Thus *He is king* contains: Subject *He* / Verb *is* / Complement *king*. "The doctor made him well" is analysed as follows—

Subject	Verb	Complement	Object
The doctor	<i>made</i>	well	him.

The close relationship between *made* and *well*, and the logicality of regarding *him* as the object, are easily demonstrated by replacing the words "made well" by the one word "cured." Many difficulties arising in the analysis of sentences including complements may be dissipated by replacing verb and complement by a verb complete in one word.

Extension of the Verb

If we wish to add some description of the verb, we may say "Dogs eat—

greedily, every day, sometimes,
in the open air,"

and so on. The single word "greedily" is obviously an *adverb*, as we should expect it to be, as it describes the *verb*. "Every day" (a phrase) does the same work as an adverb, and we therefore call it an adverbial phrase, as is "in the open air."

We might have a clause instead of a single adverb—

"Dogs eat when they are hungry."

Obviously the most important statement is "Dogs eat," but there is a finite verb, "They are hungry," in the subsidiary (less important) statement, and this means that this collection of words must be called a *clause*. Because the work of the clause is, like that of an adverb, to describe the verb "eat," we call it "an adverbial clause." The brighter Seniors may like to add the name of the particular kind of adverbial clause or phrase—Time, Reason, Manner, Place.

When we are setting out the sentence in analysed form, any matter describing the verb, whether it be a single adverb, a phrase, or a clause, is put into the compartment labelled *Extension*—to make this clear, this column can in the first exercises be labelled *Extension of the Verb*.

Kinds of Subordinate Clauses

Adverbial. The fact that in the sentence given above "when they are hungry" replaces a simple adverb such as "regularly" is easily understood, and practice in interchanging adverbs and adverbial clauses and phrases is valuable in its effect on composition.

Adjectival. As we should expect from its name, this type of clause, like the simple adjective, describes a noun somewhere in the sentence. Where do we expect to find a noun? Primarily in the Subject—

<i>Subject</i>	<i>Verb</i>	<i>Object</i>
Girls who are very delicate	cannot play	games

It is unwise to ask Seniors to split up the Subject into Subject and Enlargement. Let them put all this matter as Subject, and analyse the subordinate clause "who are very delicate" below the complex sentence.

It is easy to see that the one adjective "delicate" could replace this clause.

We may also find a noun in the complement of the sentence—

<i>Subject</i>	<i>Verb</i>	<i>Complement</i>
He	is	a good man.

Here we could replace the adjective "good" by the adjectival clause "who has never done wrong"—it will all be placed in the Complement column in tabulating the analysis.

Noun. This is generally found the most difficult type for pupils to recognize, and plenty of practice should be given in exchanging the simple noun for a noun clause, and *vice versa*.

Where do we find nouns in a Simple Sentence? In the Subject, Complement, and Object. Therefore any one of these may consist of a noun clause replacing the noun (distinguish clearly from the adjectival clause, which describes the noun which is also present).

Noun clause as Subject: (That this is true) can be proved.

As Object. Tell me (what you would like).

As Complement. It is (just as I imagined).

(Compare "That he is not going to school is inexcusable"—noun clause as Subject—with "His not going to school is wrong" and "I cannot excuse his not coming to school"—Noun Phrases as Subject and Object respectively. Pupils should see clearly the lack of finite verb in the subsidiary part of each of the last two examples.)

Setting Out Formal Analysis

Provided that in the first introduction of the various parts of the sentence very simple

examples are used, Seniors should find no difficulty in dividing sentences up into Subject, Verb, Complement, Objects, and Extension. If the pupils obviously are hopelessly puzzled, leave this exercise alone, for the groundwork has not been prepared sufficiently. If the older Seniors lose their heads when confronted with all these divisions, let them go back to exercises in dividing the sentence into the two simple parts Subject and Predicate, and to exercises involving only Subject, Verb, and Object; progress to Subject, Verb, and Extension, and then try all together.

It does not matter whether our pupils remember the names Compound and Complex, but they should be able to recognize whether a sentence has one or more finite verbs, and to discover whether out of two or more clauses one has more significance than another. The fact that a sentence of equally important clauses is called Compound and one composed of chief and subordinate clauses is called Complex is unimportant, but exercise in recognizing the facts is training in appreciation.

The fact that a sentence having only one finite verb is called a simple sentence should be easily remembered.

Building up Sentences for Analysis

Once the pupils have mastered the analysis of the Simple Sentence (one consisting of only one clause), they should progress to more complicated analysis by writing out the sentence in the appropriate columns, and adding other information in other columns, e.g. "The boy sent a letter," etc., in the following examples. The breaking down of new sentences should follow only when the pupils have had plenty of practice in building up through analysis, and the new examples should at first resemble the ones which have been built up.

So long as the pupil progresses gradually, and realizes that he has sufficient knowledge to solve the puzzles if he applies it, he will avoid the bewilderment which characterized the old-fashioned grammar lesson—the result of confronting children with numbers of rules without building up the applications one upon another.

If the Senior School pupil can eventually analyse with facility examples of the following types, he has sufficient knowledge of breaking up a sentence to enable him to work out the meaning of involved sentences he may meet, and to follow out the reasoning of criticisms of his own composition.

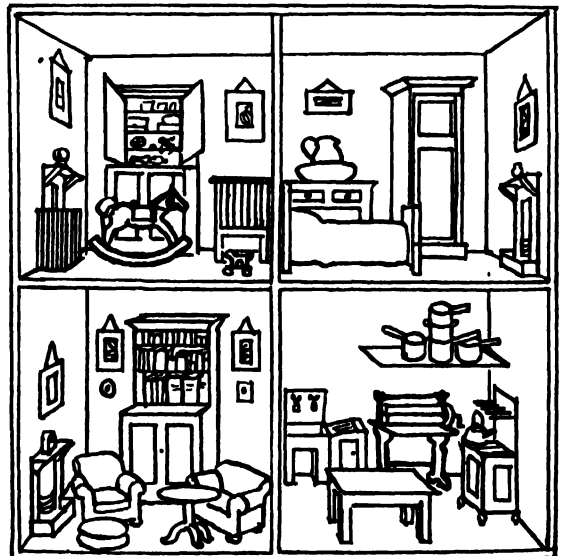


FIG. 2

Diagrams Illustrating Usefulness of Punctuation Marks

As walls make clearer the use and significance of each room, so punctuation marks bring out the meanings and significance of statements.

SUBJECT	PREDICATE			
	<i>Verb</i>	<i>Object</i>	<i>Indirect Object</i>	<i>Extension</i>
I. The boy	sent	a letter	to me	yesterday.
II. The boy with a broken nose	will send	a letter	to me	before long.
III. The boy who has broken his nose	will ask	to see a doctor		if he is wise.
who	has broken	his nose		
(if : CONJUNCTION)	is <i>wise</i> .			
he	(COMPLEMENT)			
IV. The girl	invented	a story that was quite impossible.		foolishly
that	was <i>impossible</i>			quite
	(COMPLEMENT)			
V. That pretty picture	is hung <i>crooked</i>			on the wall.
	(COMPLEMENT)			
VI. The picture which I gave you	is hung			on the wall crookedly.
I	gave	which	(to) you	

PUNCTUATION

The verb "to punctuate" has come into our language from a Latin verb meaning "to prick." We all know what a puncture means in connection with a tyre. Now a break in a tyre is a disaster, but the breaks in our day's work make it possible for us to enjoy life, since it would be impossible for the brain of an ordinary man to go on working at one thing without change and rest. The same principle applies to our manner of communicating our thoughts to one another in speech or writing. We split up our impressions of different things into different words; we split up our comments into different sentences. Two simple sentences written concurrently on the blackboard make clear the need for some form of break—

The dog was hurt. This little mistress cried.

We put spaces between the separate words, and when we have completed the statement of one

thought we show that it is finished by putting a "full stop," or "point." To make clear the new beginning of the new sentence we use a "capital letter."

Now though the break at midday for dinner is the most important school interval, the mid-morning play break is definitely useful, since it refreshes our minds and makes them more ready to take in the following lessons. Just so, though we could manage with only full stops to break up our language, other "stops" or "punctuation marks" have their own value in making our minds more readily take in the meaning of what is written.

The Comma

A PAUSE BETWEEN STATEMENTS

The comma indicates a short pause, but we

must be sure that there is a pause in *meaning* where we introduce it--

Speech is silver, but silence is golden.

I thought he had done wrong, and I told him so frankly.

The comma in such cases (the pause) gives more weight to the second part of the statement. Notice the second example: here the thought and the telling are almost part of one action, they are very closely connected, and are, by the pause, given a different implication from that given by the straightforward "and" joining two disjointed actions--

"He dug the garden and planted the seeds all by himself."

A PAUSE BETWEEN ADJECTIVES AND ADVERBS

If we join two adjectives with "and"—"A long and uninteresting book"—the "and" gives us the pause which enables us to take in the two separate descriptions—"long" and "uninteresting"—the book might be long and interesting, or short and uninteresting, so we have two clear ideas of it.

Where we omit the "and" with two or more equally descriptive adjectives we use a comma--

"A cheerful, industrious woman."

"A selfish, thoughtless boy."

"A clever, painstaking craftsman."

In these phrases you are painting three distinct mind pictures, the noun and each adjective giving separate impressions.

In the following phrases, however, the second adjective is more closely connected with the noun than is the first, and therefore the second adjective and the noun merge into one picture, only the first adjective giving a really separate impression, and we do *not* put a comma, any more than we do when we say "a pretty girl." The children must clearly see this in a number of examples such as--

"A handsome black boy" (we could replace these last two words by "Negro")

"The tall elm tree"

"The famous British sailors."

This rule applies similarly where there are more than two adjectives--

"A handsome little black boy."

"A lovely red rambler rose."

Adverbs. These do not so often occur in equally balanced numbers as do adjectives, but in such cases as the following a comma is needed to give each its due weight--

"He walked slowly, wearily, hopelessly."

"Working carefully, steadily, evenly."

COMMA BEFORE "AND" OR OTHER CONJUNCTION

In such sentences as the following many people omit the comma before the conjunction--

"A handsome, heedless, and selfish boy."

"A naughty, thoughtless, yet lovable child."

"We worked slowly, easily, but steadily."

Whether the comma is put in or not is purely a matter of choice. Similar examples occur with a sequence of verbs or nouns--

"She sings, dances, recites, and plays the violin."

"Dogs, children, motor cars, perambulators, and circus folk."

"Pens, paper, ink, and pencils."

To some people it seems that the omission of the comma seems to join the last two words more closely than the others, which is undesirable, whereas other people feel that the "and" or other conjunction is purely equivalent to the foregoing commas. It is not important which method is chosen by pupil or teacher, but each writer should try to be consistent. Senior School children might be asked to notice in their reading the rule followed by the various printers of their books, since most publishers keep consistently to their own rulings on such debatable points as this.

TWO COMMAS AS BRACKETS

Apart from our chief statements, much of what we have to say or write is "in parenthesis" (Greek: placed in beside). Such statements do a lot to make clear our meaning, but if they were lifted right out of the sentence a readable statement would still be left. We could cut off these statements with brackets, but these are rarely used to-day and then only for something which is definitely akin to the stage "aside"—something which is very definitely broken off from the sentence--

"I said (how I wish I had stood by my word) that I would never go."

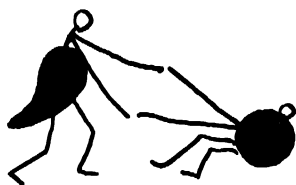
For the less disjointed remarks slipped into the sentence we use a comma at each end

"I said, however, that I would think it over."

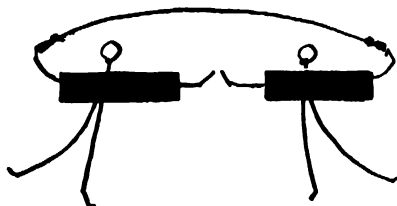
(Compare this with "I said that however it was altered it would not do." Older Seniors may be told that in the first case "however" is a conjunction, joining and giving a sense of contrast,

my pocket is the sharpest one I have ever seen"—here the words following "which" are a definite part of the statement starting with knife, they tell us *which one* of several, whereas if we use commas before "which" and after "pocket" we convey the impression that the speaker owns only one knife.)

"The girl, running fast, caught the post."



comma and full-stop may cut off an extra piece of information.



Two dashes shut off the additional statement more dramatically.



A hyphen yokes together two closely related words.



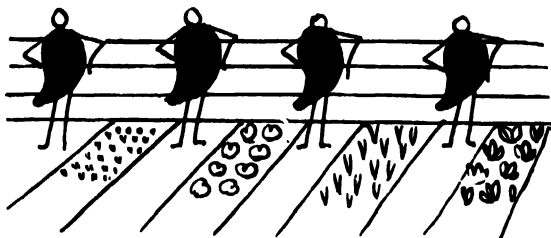
A semi-colon is a longer pause than a comma.



A colon shows a pause introducing an important explanatory statement.



A semi colon or a colon may take the place of a second comma in shutting off an explanatory statement



Commas divide a series.



Two commas may shut off an extra piece of information.



A full-stop ends a statement

FIG. 3

Matchstick Drawings to illustrate Punctuation Marks

whereas in the second case it is an adverb, describing the verb *altered*.)

"The town, viewed from the heights above, looked very small."

"My knife, which I carry in my pocket, is an old friend."

(Compare this with "My knife which I carry in

(Compare this with "The girl running fast caught the post." In the first case the main point is that the girl caught the post—we could lift out the phrase between the commas. In the second case the major point is that the post was caught by the-girl-who-was-running-fast.)

If we use brackets to cut off a remark slipped

into a sentence we always use two. If, however, we use the comma, we need not in all cases use two. The first of the pairs of commas is sometimes, at the beginning of a sentence, replaced by the capital letter, which itself indicates the presence of a preceding pause. The second of the commas is sometimes replaced, at the end of a sentence, by the full stop, and since the stronger pause is indicated it is not necessary to indicate the shorter one as well.

It is important, however, not to use stray commas just to break up a long sentence, without first seeing that each either helps to divide up a series or has its counterbalancing pause partner. In Fig. 2 the diagram showing the walls in the dolls' house makes the furniture seem to draw together, and helps clear indication of the uses to which the various rooms are put. If a wall were carelessly drawn half-way through the bedroom and sitting-room, however, it would not help us to visualize the rooms. Yet unattached commas are often slipped into lengthy sentences at points where the writer thinks a breath might be taken, without regard to the fact that we should no more use odd commas than we should odd brackets. Diagrams such as Fig. 3 may be useful, even with Seniors, in making children realize that punctuation marks have real "jobs of work" to do, and definitely help to make the written word clearer, just as pausing and varying the tone of the voice convey so much of the meaning of the spoken word.

Colon, Semi-colon, Dash, and Hyphen

These conventions will scarcely be used by

Senior pupils. They should, however, be taught to appreciate their significance when they find them in the course of their reading.

The colon precedes an explanatory statement, making it more emphatic than would an introductory conjunction—

"I shall return home: this life is unbearable."

"They were of all kinds: long and short; weak and strong; fair and dark."

Note that, after the "strong," expectant pause of the colon, we generally have the *semi-colon* (a stronger pause than the comma) to divide a following series.

The semi-colon pause gives emphasis to the statements it divides—

"Jane is kind and generous; Joan is spiteful and mean." If we put a full stop between these two statements, we cut them right off from one another, but the semi-colon keeps them sufficiently related for us to realize that the two girls are being contrasted. A comma would not give a long enough pause for the contrast to be fully appreciated.

Dashes, like brackets and commas, are used to cut off an extra (parenthetical) piece of information, but they are very dramatic and meant to arrest attention—

"The old man—the witch doctor himself—had warned him."

"The schoolmaster—so heartily disliked in my boyhood—proved in later days my best friend."

Hyphens, like a yoke (see Fig. 3), join two closely related words—drawing-room; fountain-pen; well-known.

THE TEACHING OF LITERATURE

GENERAL CONSIDERATIONS

THE teaching of literature is an art. It is not so much "teaching" as a process of communication and inspiration. For our purposes we are considering it in relation to boys and girls between the ages of 11 and 14, very few of whom come from homes in which books make any considerable contribution to family life, who have not absorbed any tradition of culture, and who, while acquiring the universal reading habit, have not in the mass any gift for literary or other study. What these boys and girls are to obtain from a course in literature and what literature is going to mean to them for the rest of their lives will depend, apart from any happy accidents which may bring a book or an author to quicken and illumine the lives of a few, on the syllabus which has been prepared for their benefit during their last few years of school, and even more on the personality and power of the teacher with whom they are in contact during these literature lessons.

It is impossible to stress too strongly the importance of the teacher. The question "Is this a good syllabus?" immediately invites the further question "Who is the teacher?" It would not be going too far to say that the work of every teacher of literature ought to have in some degree a uniqueness, the expression of the personal reactions of teacher and taught when dealing with a form of art. The view, still held by some of the older educationists, is not to be dismissed lightly that unless a school has the services of a man or woman capable of communicating the true spirit of literature it would be better simply to make certain that the children have access to plenty of books, well chosen, and leave it to the books themselves to make an impress.

The Teacher

What, then, are the necessary qualities of a good teacher of literature?

1. He must have an honest faith in literature as an influence in human life.

2. He must have read widely enough and assimilated enough of the greater writers to have a true power of literary judgment within a certain range.

3. He must be naturally sympathetic and capable of a fine tact in his relations with boys and girls who are moved and stimulated by revelations of beauty.

4. Realizing that the literature lesson is an occasion for the most delicate intimations of the human spirit, he will value and enlarge his opportunity to understand the children and their opportunity to understand one another and acquire experience of the larger world.

5. He will avoid loose talk about life, soul, imagination, inspiration; he will be very careful and sparing in his use of the word "beauty"; he will know that when people speak of "beautiful thoughts" they usually mean thoughts about something beautiful; he will not speak of "nature" when he means woods and meadows and hills.

Revaluations

There is good reason to believe that the day has passed, at least for Primary Schools, when literature was injured by the study of it as material for various forms of analysis. Mr. Laurence Binyon the other day suggested that the danger was not over and quoted this admirable verse of unknown origin—

*O Cuckoo, shall I call thee bird
Or but a wandering voice!
State the alternative preferred:
Give reasons for your choice.*

The real danger to literature in the Senior School arises from a tendency to employ a method which encourages impressionism and sentimentalism. It will be agreed without demur that teaching will be valueless unless it is

vital and passionate, capable of fusing spiritual, emotional, and intellectual contacts and of capturing by surprise. What is not so universally accepted is the need for a basic and firmly reasoned technique.

Some definite scheme has to be devised for

generation or so ago. As Angela Thirkell has said—

Many a middle-aged person is now definitely grateful to the parents who have read Scott, Dickens, Thackeray, and many others aloud to the children between tea- and bed-time. The children may sometimes have found it dull (though they had not the



FIG. 1

"The teacher with whom they are in contact"

introducing the children to their heritage of literature, so that they may receive the impressions and glimpses which will later on help them in learning how to live, and will also train their understanding. In this connection it is worth while reminding ourselves that the school now has to provide what the child of middle-class parents found normally in his own home a

modern gift for being bored at a tender age), and what would interest Alice at nine may have meant little to James at five, but they were obliged to attend for a certain period, and the books so got into their bones that when they re-read them for themselves at 12, 15, or 20 they came to them as old friends whose lineaments were re-traced with delight, not as strangers to be suspected.

The Observer, 24th July, 1932.

And if we want classic warrant we may recall

what the poet Cowley said of the effect of a reading of the "Faerie Queene" on him when he was aged twelve: "I was unfeignedly delighted with the stories of knights and giants and monsters and brave horses which I found everywhere

excellent and noble of subjects, and how other people exist and do things." Adopt a clear-headed, cool attitude as if the subject is one for scientific inquiry, something solid and four-square, the particulars of which can be discussed



FIG. 2

"What would interest Alice at nine may have meant little to James at five"

Costume about 1854

there (though my understanding had little to do with this); and by degrees with the tinkling of the rhyme and dance of the prose." His understanding found ways of asserting itself at the proper time.

Literature a "Practical" Subject

Literature deals in essence with "what one would do if one were someone else, the most

in a pleasantly matter-of-fact way. Given that the teacher has the necessary background of knowledge and the necessary belief in the power of literature, there need be no fear of failure to strike sparks and discover exaltations. Above all things regard a literature lesson as an occasion for the encouragement of curiosity and for a training in intellectual and emotional honesty. Literature deals significantly with

half-ideas, suggestions, inklings gleaned from a central truth, and a literature course cannot be regarded as adequate which has not taught a child who has completed it to discriminate between truth and fact and to relate his half-knowings to a central conviction.

Literary "Appreciation"

Appreciation in the sense of an appraisalment or just estimate of an author's style or achievement is quite unsuitable for Senior Schools. For one thing it involves the use of language which is clean over the heads of young people, and for another a request to write an appreciation of a poem or a story or a piece of music or a picture has the effect of producing a dreadful self-consciousness in the child and drying up his wits. When teacher and class share in the enjoyment and excitement of a great piece of writing, to attempt to discuss the nature of that experience is to do hurt. Boys and girls up to the age of fourteen are not ripe for aesthetic problems.

An important part of the teacher's function is to enable children to find their safeguards against the sentimentalism which has devastatingly corrosive effects on many lives.

Be Concrete

If a poem or a prose passage has been truly enjoyed it will not be harmed by an examination, in the right spirit, of its concrete details. There are some obvious exceptions to this rule for children. For example, there are many lyrics in English the beauty of which is so delicate or so breath-taking that there could be no thought of trying to analyse it. But the mind of a healthy child is dry and astringent, and to grasp the difference between, say, poetry and mere reverie or dream is an immense step in his spiritual and intellectual development. To discover that in any poem there are four basic elements, sound, emotion, imagery, and thought, is to find a fresh delight. The teacher in dealing with a poem will always treat it as an artist, that is to say he will be interested in observing and having his class observe how effects are obtained, harmonies combined, and colours

heightened, how the poem is made to express the underlying mood and thought, and so forth, aware all the time that he is expressing only tiny bits of a creative process—the bits that can be discussed—and not attempting to find words for what can only be felt and not expressed.

Literature a Social Activity

It would appear that only too frequently a teacher will think of study by a class in the same terms as his private reading. The truth is that for a group of people to read a piece of literature together is to respond to literature in a rather different way and with rather different effects from those obtained by a private reading. There is in the group reading, and the group study, a social element which has not yet been closely analysed. Through the group reading it is easier for the immature or inexperienced reader to get into touch with the social consciousness. There is a mingling of minds, often not to be traced but manifest. This is all to the good, and stress should be laid on the significance of group activity in dealing with literature. It will have valuable effects in minimizing any tendency of particular children to emotionalism and introspection.

Arrangement of Syllabus

The purpose is to introduce children to books as parts of a living experience and not to attempt anything in the nature of a survey of English Literature. There can be no question of trying to teach them the history of English literature. Books should be read according to their tested suitability, and there is no advantage in even a systematic examination of the works of a single author with a Senior School class.

Biographical Information

The wise teacher will carefully restrain any impulse to give more than the bare facts about the life of an author. Very often biographical information is irrelevant and nearly always as presented to children it is necessarily incomplete and tends to acquire a fictitious romanticism: the poet becomes a highly-coloured creature in

a gallery. It is important that a child should know that "O to be in England" was written by Browning when he was in Italy, but not that the poet was the son of a banker. No statement of the problems in Keats's life will help a child to love or understand his poetry better, and the biographical information usually given about Shelley conveys a false impression.

Creative Activities of Children

All the reading and writing parts of an English syllabus should interact so that the study of literature produces definite impulses towards

writing. That does not mean to say that every piece of literature studied will be written about, but that the excitements and surprises inherent in any satisfactory course of literature will produce in the child a desire to create for himself. Most people express their creative impulses in various futile ways or in dreams; others find an outlet for them in literature or art. Such impulses are definitely clearer and stronger in children than in adults and deserve patient, sympathetic, friendly encouragement. Any activity of this kind is good, among other reasons because it provides an escape for the child from the morbid type of day-dream.

PROSE

The Ordinary Reader

I have sometimes dreamt that when the Day of Judgment dawns and the great conquerors and lawyers and statesmen come to receive their rewards—their crowns, their laurels, their names carved indelibly upon imperishable marble—the Almighty will turn to Peter and will say, not without a certain envy when he sees us coming with our books under our arms, "Look, these need no reward. We have nothing to give them. They have loved reading!"

—VIRGINIA WOOLF: *The Common Reader*.

It may be worth while to inquire briefly if syllabuses have often not been affected by the widespread fallacy that most people like reading. It is the case that nearly everybody these days needs to use print, has the reading habit, and that many read books; but for the mass of men and women books provide an escape from reality and an easily-obtained anodyne in the midst of the trials and dullnesses of day-by-day existence. True reading means an extension of human experience, and not a denial of it, and it involves active mental participation. A reader obtains from a book in the degree that he is able to share an intellectual and spiritual experience; he is a collaborator with the author in completing a process. The best type of reader is comparatively rare and is likely to remain so. Leaving on one side people with a native literary gift and those who have an inborn hunger for knowledge, we are left with the great majority of men and women whose tastes in reading are simple, even naïve. The body of boys and girls in the schools will become such

men and women, and if we face facts fairly we are bound to arrive at the conclusion that we must provide them with a training in how to read which, while encouraging them to extend



FIG. 3
Day-dreams

their reach, will be genuinely in accord with their needs and potentialities as readers.

To put the matter another way, there is not a ladder of taste in reading up which we may expect the average boy to climb, beginning at the lowest rung with his "penny dreadful" and climbing step by step to the noblest examples of English literature. The average mind does not take pleasure in Sir Thomas Browne, or even in Hazlitt; it finds its pleasures within certain obvious limits, though within those limits it

can be trained to differentiate between good and bad and to develop a liking for the better.

Most of the writing and lecturing about books has been the work, naturally, of men and women themselves passionate readers or even writers, and so the case has been put in regard to reading from the point of view of the few and not of the many. There has been much fine, eloquent talk about the "ministry of literature" which has bewildered and troubled the average reader, who says he knows what he likes but is by no



FIG. 4

"Those who take to books naturally"

means sure that he does; and who, captured by eloquence, has endeavoured to read some book which has been strongly praised only to find it beyond his interest and his grasp and has turned away in discouragement back to the simplest types of simple reading which he knows will give him satisfaction.

A significant characteristic of the great reading public is its veneration for print. Now it is a test of competent reading that the reader shall have an active critical faculty and be aware of the extent to which shallow thinking and positive falsities are expounded in books, and the manner in which an author, whether wittingly or not, may play upon the emotions of his readers. Recognition of the necessity to employ criticism constantly while reading is at the basis of any good teaching scheme.

Three Types of Children

Children in the Senior School can be divided roughly into three groups—

1. Those who take to books naturally. Their great need in the early years is not so much systematic training (though that is important) as easy access to many books of a wide variety.

2. The largest group, those for whom books are at best a minor element in their lives, who will read, but continue into adult life satisfied with the "penny dreadful" type of story, possibly in a developed form, and who look to books to provide them with some excitement and a focus for their day-dreams. These are the pupils who need our special interest, and it is the particular business of the teacher to endeavour to help them to understand what literature, even within certain limited ranges, can mean to the normal person.

3. The "C" group, who have not completely mastered the mechanical difficulties of reading, who read slowly and therefore are not able to obtain very much pleasure out of a book. They are children who, frankly, have been rather neglected hitherto. Even to-day the teacher who seeks to help them is handicapped because of a shortage of reading matter easy enough for them in vocabulary and yet suited to their age.

Libraries

A Senior School cannot be regarded as adequately equipped unless it possesses its own library. In these times of financial stringency Education Authorities are not always prepared to supply a school library, but many of them recognize the importance of such a provision, and we can look forward to a time when each Senior School will possess a wide range of books which the children can borrow and read in their spare time, whether in school or at home. Roughly speaking, the best school library is the one with the most books in it. We may take it for granted that no book which is manifestly undesirable will be included, but the danger is that the censorship will be too rigorous rather than inadequate. There should be every type of book, fiction predominating, including accounts of travel and exploration, biographies, and

anthologies of poetry, manuals on science, nature study, postage stamps, crafts, engines; virtually any kind of book that is intended for the general reader should be included. Many investigations have of recent years been undertaken in England and, more especially, in America, to ascertain the tastes of boys and girls, but even yet we know little about them, though it is certain that the boy or girl who learns how to read in order to obtain information on a subject which has relation to a leisure-time pursuit, whether it be an interest in motors or embroidery, has made a big step towards understanding what books exist for and can do.

Co-ordination with Public Libraries

Experience would seem to show that co-operation between schools and the public libraries is not yet fully achieved. Teachers are very busy people and librarians are very busy people, and each side looks at the problem of the provision of books from a different angle, the teacher desiring to guide the child in its choice of books, the librarian anxious to provide the books which he thinks the child will want to read. It is eminently important that the teacher's views on the choice of books should be known to the public librarian, and it would be very helpful if the public library could take steps to ascertain the views of teachers before making their major book purchases. Librarians are anxious to be helped when buying books for children, and a conference between the teachers and the librarians would often reveal many interesting facts.

Furthermore, every Senior pupil ought to be taught how to make use of a public library, how to refer to a catalogue, and how, when looking for a book on a particular subject, to make a rapid scrutiny of several in order to discover one that will serve his purpose. He ought also to learn that the knowledge of the librarian is at his disposal. Nothing is more pitiable in its way than the sight, to be observed any day in a public library, of a reader wandering round the shelves seeking in a puzzled fashion to find something to his mind and making a wild, despairing choice.

Many schools are providing for their pupils

lists of recommended books. Such lists need not contain an enormous number to begin with, and they grow best when additions to them are made not by the teacher only, but by pupils who have made their own discoveries. Such additions might well provide the teacher of literature with admirable topics for class discussion or, even better, for discussions in a book

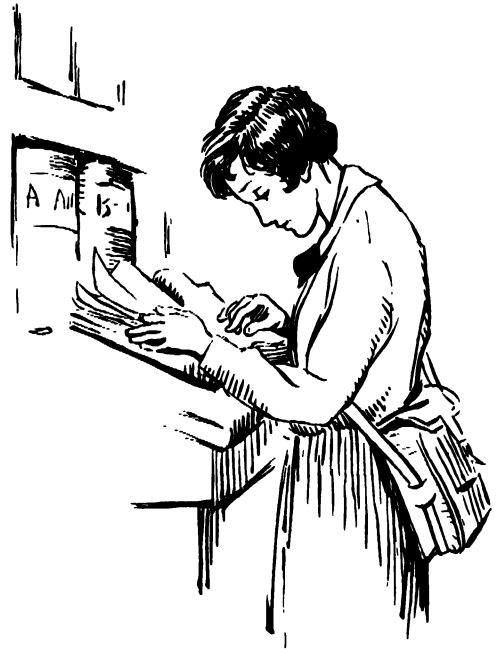


FIG. 5

"Every Senior pupil . . . to make use of a public library"

club, which often grows quite naturally out of the use of the school library and the public library in conjunction.

A FIRST LIST OF BOOKS FOR A SENIOR SCHOOL LIBRARY

- The Boys' and Girls' Ask-at-Home Questions*: M. E. Bailey. (Coker, 2s. 6d.)
- The Handy Reference Atlas of the World*: John Bartholomew (Editor) (Bartholomew (Edinburgh), 12s. 6d.)
- The Reader's Handbook*: Brewer E. Cobham (Compiler). (Chatto, 6s.)
- A Dictionary of Dates*: Everyman's Library. (Dent 2s. 6d.)
- The Concise Oxford Dictionary of Current English*: F. G. and H. W. Fowler. (O.U.P., 7s. 6d.)
- Handbook for Literary and Debating Societies*: Laurence M. Gibson. (Hodder, 6s.)

- The Girl's Book of General Knowledge*: The Kingsway Series. (Evans, 4s. 6d.)
- A Smaller Classical Dictionary*: Sir William Smith. (Dent, 2s. 6d.)
- The Boys' Guide*: Archibald Williams. (Nelson, 3s. 6d.)
- The Children's Bible*: A. Nairne, Sir A. T. Quiller-Couch, T. R. Glover. (C.U.P., 5s.)
- The Children's Bible*: Arranged by Arthur Mee. (Hodder, 7s. 6d.)
- Stories from the Bible*: Walter de la Mare. (Faber, 7s. 6d.)
- Leaves from "The Golden Bough"*: Lady Lilly Frazer. (Macmillan, 10s. 6d.)
- Wonder Tales of the Ancient World*: James Baikie. (Black, 3s. 6d.)
- Children of the Dawn*: Elsie F. Buckley. (Wells Gardner, 7s. 6d.)
- The Age of Fable*: Thomas Bulfinch. (Dent, 2s. and 3s. 6d.)
- The Book of Myths*: Amy Cruse. (Harrap, 7s. 6d.)
- Favourite Greek Myths*: Lilian S. Hyde. (Harrap, 2s. 6d.)
- The Heroes; or Greek Fairy Tales for my Children*: Charles Kingsley. (Black, 3s. 6d.)
- Legends of Greece and Rome*: Grace H. Kupfer. (Harrap, 2s. 6d.)
- Tales of Troy and Greece*: Andrew Lang. (Longmans, 5s.)
- The Children of Odin*: Padraic Colum. (Harrap, 2s.)
- Heroes of Asgard: Tales from Scandinavian Mythology*: Annie and Aliza Keary. (Macmillan 3s. 6d.)
- Norse Tales*: Edward Thomas. (Clarendon Press, 2s. 6d.)
- Told Again Traditional Tales*: Walter de la Mare. (Blackwell (Oxford), 7s. 6d.)
- The Wonderful Adventures of Nils*: Selma Lagerlof (Translated by V. S. Howard). (Grosset & Dunlap, 6s.)
- How it Happened; Myths & Folk Tales*: Rhoda Power. (C.U.P., 7s. 6d.)
- Celtic Stories*: Edward Thomas. (Clarendon Press, 2s. 6d.)
- Red Magic*: Romer Wilson. (Cape, 7s. 6d.)
- Una and The Red Cross Knight*: Edmund Spenser. (Dent, 5s.)
- Peeps at the League of Nations*: Hebe Spaul. (Black, 2s. 6d.)
- Can World Peace be Won?*: Robert Corkey. (Allenson, 2s. 6d.)
- The British Army*: W. G. Clifford. (Black, 2s. 6d.)
- The Wonder Book of Soldiers for Boys and Girls*: Harry Golding (Editor). (Ward, Lock, 6s.)
- Peeps at the Royal Navy*: James Baikie. (Black, 2s. 6d.)
- The Wonder Book of the Navy*: Harry Golding (Editor). (Ward, Lock, 6s.)
- The Complete Scout*: Morley Adams (Editor). (Frowde, 3s. 6d.)
- Girl Guiding*: Lord Baden-Powell. (Pearson, 3s. 6d.)
- The Bankside Costume Book for Children*: Melicent Stone. (Wells, Gardner, 5s.)
- Fairy Tales*: Hans Andersen. (Black, 5s.)
- The Arabian Nights Entertainments*: Andrew Lang (Editor). (Longmans, 5s.)
- The Age of Chivalry*: Thomas Bulfinch. (Routledge, 2s.)
- Stories of King Arthur and His Knights*: Waldo U. Cutler. (Harrap, 2s. 6d.)
- Norse Fairy Tales*: Sir George Webbe Dasent. (Routledge, 6s.)
- Fairy Tales*: Jacob L. C. & Wilhelm C. Grimm. (Harrap, 3s. 6d.)
- Heroic Legends; Retold*: Agnes Grozier Herbertson (Editor). (Blackie, 7s. 6d.)
- The Book of Romance*: Andrew Lang (Editor). Longmans, 5s.)
- Stories of Robin Hood and His Merry Outlaws*: Walker J. McSpadden. (Harrap, 2s. 6d.)
- Green Magic*: Romer Wilson (Editor). (Cape, 7s. 6d.)
- Men who Found Out*: Amabel Williams-Ellis. (Howe, 5s.)
- The Wonder Book of Why and What*: Harry Golding (Editor). (Ward, Lock, 6s.)
- The Fairyland of Science*: Arabella Buckley. (Macmillan, 6s.)
- The Wonder Book of Inventions*: A. M. Lowe (Edited by Harry Golding). (Ward Lock, 6s.)
- Peeps at the Heavens*: James Baikie. (Black, 2s. 6d.)
- The Stars and Their Mysteries*: Charles R. Gibson. (Seeley, 5s.)
- The Book of Stars for Young People*: G. E. Mitton. (Black, 6s.)
- The Book of the Heavens*: Mary Proctor. (Harrap, 7s. 6d.)
- The Marvels of Chemistry*: A. T. McDougall. (Pitman, 2s. 6d.)
- Simple Lessons on the Weather*: E. Stenhouse. (Methuen, 4s.)
- The Book of the Countryside*: F. Martin & Lucy T. Duncan. (Collins, 5s.)
- The Wonder Book of Nature for Boys and Girls*: Harry Golding (Editor). (Ward, Lock, 6s.)
- Campfire Nature Yarns*: Marcus Woodward. (Pearson, 2s. 6d.)
- 'In England—Now!'*: Maribel Edwin. (Sheldon Press, 5s.)
- The Wonder World*: Adam Gowans Whyte. (Watts, 2s. 6d.)
- Trees* (Peeps at Nature Series): Charles A. Hall. (Black, 2s. 6d.)
- Wild Flowers and Their Wonderful Ways*: Charles A. Hall. (Black, 2s. 6d.)
- All About Animals from A to Z*: Lilian Gask. (Harrap, 7s. 6d.)
- The Wonder Book of Animals for Boys and Girls*: (Harry Golding (Editor). (Ward, Lock, 6s.)
- My Animal Friendships*: Cherry Kearton. (Arrow-smith, 5s.)
- Animals in the Wild and in Captivity*: E. G. Boulenger. (Ward, Lock, 7s. 6d.)
- Peeps at the "Zoo" Aquarium*: A. E. Hodge. (Black, 2s. 6d.)
- Zoo Ways and Whys*: T. H. Gillespie. (Jenkins, 3s. 6d.)
- Insect Builders and Spinners*: F. Martin and Lucy T. Duncan. (O.U.P., 2s. 6d.)
- Bees, Wasps and Ants*: Charles A. Hall. (Black, 2s. 6d.)
- Our Bird Friends*: Richard Kearton. (Cassell, 6s.)
- British Land Mammals and Their Habits*: Nicol A. Simpson. (Black, 2s. 6d.)
- Jungle Babies*: Mrs. Martin Johnson. (Putnam, 7s. 6d.)
- Yourselves and Your Body*: Sir Wilfred T. Grenfell. (Hodder, 3s. 6d.)
- Stories of Engineering Adventure*: Edward Cressy. (Warne, 7s. 6d.)
- Machines and How They Work*: Charles R. Gibson. (Seeley, 5s.)
- The Wonder Book of Engineering Wonders*: Harry Golding (Editor). (Ward, Lock, 6s.)

Conquests of Engineering: Cyril Hall. (Blackie, 3s. 6d.)
Engineering for Boys: Ellison Hawks. (Jack, 6s.)
The Book of Electrical Wonders: Ellison Hawks. (Harrap, 7s. 6d.)
The Wonder Book of Aircraft: Harry Golding. (Ward, Lock, 6s.)
The Young Gardener: T. G. W. Henslow. (Dean, 2s. 6d.)
The Wonder Book of Pets and How to Keep Them: Harry Golding (Editor). (Ward, Lock, 6s.)
Katie, My Roving Cat: Frances Pitt. (Arrowsmith, 5s.)
Winter Crafts for Wolf Cubs: Hilda M. Cox, and F. Gidney. (Pearson, 2s. 6d.)
101 Things for a Boy to Make: A. C. Horth (Editor). (Batsford, 5s.)
Things to Make: Archibald Williams. (Nelson, 5s.)
Peeps at Architecture: Phoebe Allen. (Black, 2s. 6d.)
The Progress of Man: Sidney H. Heath. (Wheaton (Exeter), 2s.)
Photography and Its Mysteries: Charles R. Gibson. (Seeley, 5s.)
The First, Second, and Third Books of the Great Musicians: Percy A. Scholes. (Milford, 4s. 6d.)
Peeps at Historical Songs: Enid Leale. (Black, 2s. 6d.)
Association Football: Charles M. Buchan. (Hutchinson, 4s. 6d.)
The Boys' Book of Cricket: F. A. H. Henley. (Bell, 3s. 6d.)
Junior Cricket: G. W. R. Treadgold. (Dent, 2s. 6d.)
The Wonder Book of the Wild: Harry Golding (Editor). (Ward, Lock, 6s.)
The Book of Everlasting Things: Arthur Mee (Editor). (Hodder, 7s. 6d.)
Children's Story of Literature: Edward Albert. (Collins, 6s.)
New Cautionary Tales: Hilaire Belloc. (Duckworth, 5s.)
Stories from Chaucer: Geoffrey Chaucer. (Harrap, 2s. 6d.)
Peacock Pie: Walter de la Mare. (Constable, 4s. 6d.)
Songs for Youth: Rudyard Kipling. (Hodder, 6s.)
Stories from William Morris: William Morris (re-told by Emily Underdown). (Nelson, 1s. 6d.)
The Way of Poetry: John Drinkwater (Editor). (Collins, 3s. 6d.)
For Your Delight: Ethel Fowler (Editor). (Poetry Book Shop, 2s. 6d.)
Magic Sesame: J. Compton (Editor). (Methuen, 3s.)
The Blue Poetry Book: Andrew Lang (Editor). (Longmans, 5s.)
The School of Poetry: Alice Meynell (Editor). (Collins, 3s. 6d.)
Ballads and Ballad Poems: Guy M. Pocock. (Dent, 1s. 4d.)
Tales from Shakespeare: Charles and Mary Lamb. (Blackie, 1s. 6d.)
The Shakespeare Story Book: Mary Macleod. (Wells, Gardner, 7s. 6d.)
Stories from the Aeneid: Virgil (told by H. L. Havell). (Harrap, 2s. 6d.)
Stories from Greek Tragedy: H. L. Havell. (Harrap, 2s. 6d.)
Stories from the Iliad: Homer (re-told by H. L. Havell). (Harrap, 2s. 6d.)
Stories from the Odyssey: Homer (re-told by H. L. Havell). (Harrap, 2s. 6d.)
The Red True Story Book: Andrew Lang. (Longmans, 5s.)
Letters to Hilary: Stephen King-Hall. (Benn, 8s. 6d.)

A Book of Discoveries: John Masefield. (Wells, Gardner, 7s. 6d.)
Man's Great Adventure: Stephen Southwold. (Longmans, 4s. 6d.)
The Adventure of Man: F. C. Happold. (Christophers, 4s. 6d.)
The Story of Mankind: Hendrik Van Loon. (Harrap, 7s. 6d.)
The Book of Discovery: T. C. Bridges. (Harrap, 7s. 6d.)
The Boys' Book of Explorers: Arthur L. Hayward. (Cassell, 5s.)



FIG. 6

"The problem of the 'Penny Dreadful'"

The Age of Discovery from Marco Polo to Henry Hudson: Rhoda Power. (Putnam, 2s. 6d.)
The Boys' Book of Adventure: Eric Wood. (Cassell, 3s. 6d.)
A Book of Discovery: M. B. Synge. (Jack, 10s. 6d.)
The Boys' Book of Pirates: Arthur L. Hayward. (Cassell, 5s.)
Heroes in History: Mrs. Laurence Binyon. (Frowde, 2s. 6d.)
The Girlhood of Famous Women: F. J. Snell. (Harrap, 2s.)
A Book of Golden Deeds of all Times and all Lands: Charlotte M. Yonge. (Blackie, 2s.)
A First Book About Shakespeare: Dorothy Martin. (Routledge, 2s.)
Stories from Greek History: Herodotus (re-told by H. L. Havell. (Harrap, 2s. 6d.)

- Stories from Thucydides* (re-told by H. L. Havell). (Harrap, 2s. 6d.)
Heroes of Modern Europe: Alice Birkhead. (Harrap, 2s. 6d.)
The Story of Alfred the Great: A. E. McKilliam. (Harrap, 2s.)
The Romantic Story of Canada: Rene Francis. (Marlowe, 2s. 6d.)
George Washington: Ada Russell. (Harrap, 2s.)
The Romantic Story of Australia: L. St. Clare Grondona. (Marlowe, 2s. 6d.)
The Railwayman: S. T. James. (Nelson, 6s.)
The Wonder Book of Railways: Harry Golding (Editor). (Ward, Lock, 6s.)

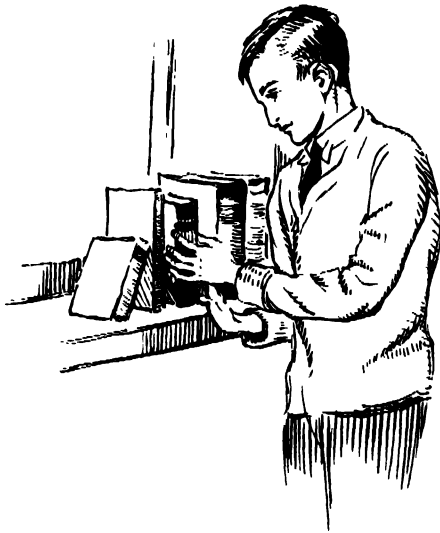


FIG. 7

"... books are for their own personal possession"

- The Boys' Life of Sir Henry Segrave*: Sir Malcolm Campbell and J. Wentworth Day. (Hutchinson, 7s. 6d.)
A Book of Great Travellers: Sir Harry Johnston (Editor). (Collins Boys' Library, 3s. 6d.)
A Book of Great Sailors: Sir Harry Johnston (Editor). (Collins Boys' Library, 3s. 6d.)
A Book of Great Voyages: Sir Harry Johnston (Editor). (Collins Boys' Library, 3s. 6d.)
True Stories of Modern Explorers: Webster B. Smith. (Blackie, 3s. 6d.)

Syllabuses

A syllabus should provide for four types of reading—

1. Independent reading, chiefly, though not by any means wholly, of stories.
2. An introduction to literature proper and an intensive study of a more difficult book or set of extracts.

3. A kind of reading intermediate to these two and best done in reading circles.

4. A reading for information largely related to hobbies and leisure-time pursuits, involving some training in criticism in regard to the printed matter that everybody meets day by day in leaflets, advertisements, and newspapers.

Independent Reading

The major portion of the independent reading of children can be expected to be done at home. With its packed time-table, the school can do little to cater for it, and, moreover, it is most important that boys and girls should at the earliest stage realize that books are not for school but for their own personal possession, to be made a part of their lives, through which their secret or subconscious hopes and dreams will be revealed and blossom. Such independent reading must be firmly based on interest, and every teacher will have to consider the problem of the "penny dreadful." Given the opportunity the average child will read voraciously, and probably every teacher has been amazed, if not alarmed, at the number of boys' or girls' papers that are read. Little objection can be taken to the majority of the boys' papers, though there are grounds for concern at the rather unhealthy tone of one or two girls' papers. The case against "penny dreadfuls" is not that they are unhealthy in themselves but that they are usually written in a very clumsy style, that they do hurt to the sense of proportion, which teachers wish to see develop (because the child is not able to recognize absurdities or improbabilities for what they are), and that most of them are badly printed.

It is a teacher's business to enable the child to discover that there are good and bad "bloods," and that *Huckleberry Finn*, for example, is a prince among them. It is to be recognized that, whereas *Little Women* and *Good Wives* are as popular as ever with girls, Henty and Manville Fenn do not attract strongly the present-day boy, who, generally speaking, wants stories which move more rapidly and appeal to his interest in mechanical devices.

It will not be expected that even though the boy learns his way among the better kinds of

fiction he will give up his "penny dreadful" immediately, and provided that the teacher has evidence that the boy is reading a reasonable number of recommended books at home what he does in addition matters little.

The Teacher's Opportunity

The inculcation of the reading habit does not come about by prescription. If a teacher of English cannot beget in his pupils a desire to read, if he cannot fire them to an enthusiasm for reading by his talks in class and skilfully dropped remarks and by reading aloud, then probably any measure he adopts will fail. The successful teacher is a rover among books—

Until you think teaching is absolutely the finest occupation in existence and without the least speck of humbleness or commonplaceness upon it and that you know how to make it so, there is something still wrong that you have forgotten to look into and eliminate. Look for it and while hurrying around daily keep an eye open for it and be ready to pounce—
Teaching English, by G. Y. ELTON (Macmillan)

The teaching of literature means sharing in lovely, moving, and noble experiences. It is best if the participation is truly a community one, to which the feeblest member has something to offer, the teacher knowing that his own contribution can at best be limited.

The Three-Years' Syllabus

Each part of the three-years' syllabus for children from 12 to 14 should include—

- (a) At least one play, possibly by Shakespeare.
- (b) A book which, although essentially interesting, may not be found attractive for independent reading because it has a dull, wordy beginning (e.g. a Scott novel or a translation of a classic), or a book of extracts of a suitable kind.
- (c) Some reading definitely designed to inculcate pupils who have no natural taste for books or who are too busy with their hobbies at home to find books for themselves.
- (d) Some reading from the Bible.

Abridgments

It seems necessary to offer a word on abridgments. Most abridgments are unsatisfactory

in that parts of a book are taken from the whole and pressed together in such a way that development of the story is seriously damaged, and often the actual words of the text are altered to make easier reading. A bad abridgment is therefore a travesty which is likely to stand between the boy or girl and the original. There are, however,



FIG. 8

"... too busy with their hobbies"

a few good abridgments of books too long for the average child. These have been made by the omission of less important chapters, links to bridge the gaps being provided editorially.

Silent Reading

The majority of teachers in Senior Schools can recall the days when "reading round the class" was the usual practice, when each child read aloud a few lines in turn, often halting and being corrected. This unintelligent and wearisome process produced a violent reaction in favour of an abundance of silent reading. It was argued that all normal reading these days is silent, that

a boy must learn to find his own way among books in their great variety, and it was often implied that in the process of reading for himself he would strengthen his understanding and command of language, and acquire facility in statement.

This argument is fundamentally sound. A child is not so much taught how to read as helped to learn to read. But the difficulty with

for silent reading are better written and superficially not so attractive as those read at home, and such as will ask for a certain degree of concentration and thought if they are to be understood and enjoyed.

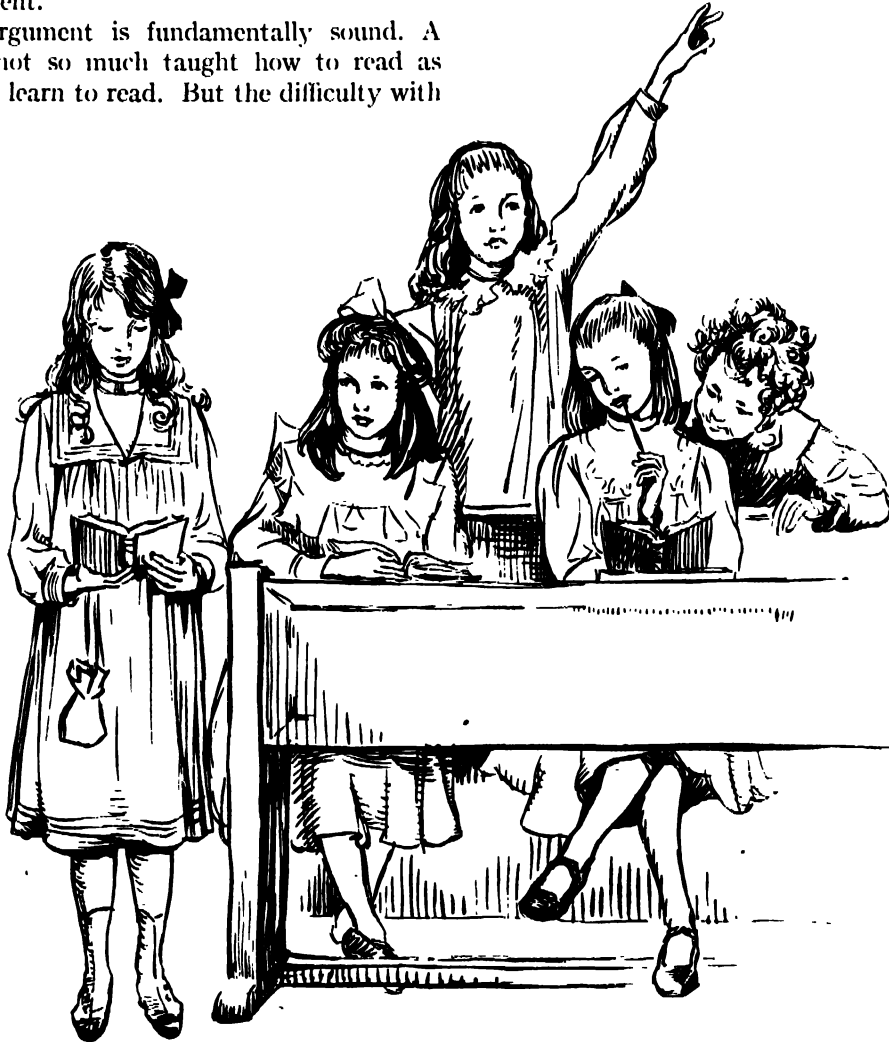


FIG. 9

"When 'reading round the class' was the usual practice"

Costume about 1902

"silent reading" is that unless it is carefully supervised and directed by the teacher it often becomes slipshod, a meandering, and may actually weaken a child's sense of purpose by providing official opportunities for idling. We are assuming, of course, that the books chosen

No School Reading to Go Untested

It will be seen, therefore, that the teacher has to keep in touch with the reading of each pupil, supervising, stimulating, guiding it, so that it affords a training in comprehension and

judgment. There must be systematic testing of each book read. How is this to be achieved if, as the *Suggestions to Teachers* advise, the children, will, as a rule, be reading different books?

Able and energetic teachers who have adopted the method of giving a different book to each child have sought to overcome the difficulty by providing for each book a set of questions to be answered when the book is read. But the solution is not a real one. For one thing, it is unfair to expect any teacher to be so familiar with forty different books as to be able to set thoroughly satisfactory questions on each; and consequently the questions are generally four or five in number and very general in character. Secondly, the testing becomes a more or less formal exercise in composition, and the teacher has no chance for that sharing in recollected enjoyment which good oral questioning provides.

We arrive, therefore, at these conclusions

1. Recreational reading is a leisure pursuit, for the home rather than for the school. The teacher can influence its range and direction in the degree to which he is able to co-operate with the Public Lending Library, and we must look forward to the time when every Senior School will possess its own library.

2. All reading in school should be purposive and tested, for the most part orally. It is, therefore, impossible to have each child reading a different book independently. It is also undesirable to have all the pupils reading the same book, for any class will divide itself into three or four sections varying in reading skill, and it is important to have a variety of reading material. Consequently the method of arranging reading groups suggests itself.

Reading-Groups

Under a scheme of Reading-Groups a class is split up into three or four sections to each of which is given a book for study within a given period. It is advisable that each book be divided by the teacher into a convenient number of parts, each to take an assigned time, at the end of which the "group" will have a meeting for discussion, the teacher acting as "chairman" or leader, putting questions, inviting comments, emphasizing this or that point, revealing what

had been missed, stimulating and reinforcing impressions and deductions.

We all like to tell other people about the books we read. The problem, therefore, is to devise a test of the children's reading that gives them an opportunity to express their opinions about it.

By the reading-group method three books a year can be read by every child in a class. The discussions should take place at fixed intervals. For the younger classes they should certainly be not less frequent than fortnightly. It is probably unnecessary to remark that questions of details or difficulties of grammar or vocabulary will not enter into the discussions. The purpose is to get a firm grasp of the story, to understand the characters in it, their aims and motives, and their relation one to another, to form a view of what is to be admired and what despised, to receive inspiration from noble deeds and to learn slowly that, for healthy minds, literature is a stimulus to activity and not an escape from it. As a result, provided that the book studied is carefully chosen, the problem of the slow reader becomes considerably diminished. Under encouragement and stimulus he will learn to read more quickly, and, moreover, the pace even of a rather dull boy will not be much less than the average for the slowest group.

A happy feature of the discussions is the friendly, revealing intimacy, the fraternal atmosphere within which hearts as well as minds expand.

Skipping and Skimming

Not the least useful part of the training that can be given through the middle range of books relates to the art of skipping and skimming.

One of the greatest assets of the experienced reader is the ability to concentrate on those parts of a book which merit careful attention and to pass lightly over the remainder. For a child to learn how to skip and skim is to learn how to read, in a rough sense, critically. Of course, no teacher would be so unwise as to use with a young class such equivocal terms as skipping and skimming, but it is no bad plan to set as one of the requirements for a reading-group that they shall mark the sections which

are important and those which they regard as unimportant. If they are able to indicate that some of the writing can be regarded merely as padding, so much the better. They will make mistakes, sometimes gross ones, and fail to realize how sections which they look on as dull or insignificant are of importance in helping

to create an atmosphere, build a background for the characters, or lead subtly towards a climax. Here comes the teacher's opportunity to deal with the elements of structure.



FIG. 10

"... the child who reads slowly finds it difficult to retain what he has read"

their mental vision to give them a clear image.

Rapid Reading Essential

An experienced teacher will aim definitely at securing reasonably rapid reading from the class. It has been proved beyond question that the child who reads slowly finds it difficult to retain what he has read and that a quickening of the rate of reading will generally produce an increase in the power of comprehension. The slow, painstaking reader needs to be stimulated to quicken his pace so as to intensify his enjoyment and obtain a better grasp of essentials. One of the great difficulties with a "C" class is that they read so slowly that the panorama of ideas or picture-sequence does not pass rapidly enough before

issue suitable books, well printed and attractively illustrated and bound. Moreover, he is no longer confined to fiction, for there are now available school editions of travel, and true adventure books, and animal stories which are interesting and well written and not beyond the compass of the average child who gives his mind to them. One of the great teaching needs of our day is a research into children's reading carried out by thousands of teachers working in their classrooms in accordance with a carefully devised programme. The value of "laboratory" research in education has had its fruits: we are ready for an organized inquiry conducted under classroom conditions with great numbers of children.

A Reading Test

In connection with private reading by pupils, and particularly the brightest ones, it is useful to have a general questionnaire for completion after the book has been read, though some of the answers may be given during the reading. It should be lively and thought-provoking, and framed in easy language. A touch of colloquialism here and there will be all to the good —

1. Who wrote this book? Do you know anything about the author? Is he alive or dead? Do you know any other book he wrote? Did he do anything for a living besides writing books?

2. Do you know any other books like this one?

3. Is there a hero? Do you admire him? Why? Is there a villain? What is the worst thing he does?

4. What information did you get out of this book?

5. Are there many descriptions of scenery? Were they good or did you skip them? Do you like descriptions of scenery? Say why you do or don't.

6. Is this book worth reading again or not? If it is, how long do you think it will be before you want to read it again?

7. Is this the kind of book you like to read best? If so, say what you find specially interesting in it; if not, say what sort of book you prefer.

8. Do you think that a cinema play could be made out of this book? If not, explain why it

Choice of Books

A good choice of books is one of the major responsibilities of the teacher. Within recent years he has been helped very considerably by the publishers, who have gone to great pains to

couldn't be done. If you think it could, try to make an outline of one.

9. Do you think the characters seem real? Do you know anybody like any character in the book?

10. Do you like the ending? Did you want to know any more about the characters? Can you guess what happened to the chief characters afterwards?

11. Did you think there was anything silly in the book?

12. Are there any humorous happenings?

13. Are there any parts in it that you would like to read aloud to your father and mother or to the class?

14. How often would you like to read a book of this kind?

15. Do you think it is a waste of time to read books like this? If not, say why. Is there anything that you would sooner do?

Obviously many of these questions are intended to be answered orally and may provide material for discussions in the reading-group.

Intensive Reading

A central purpose of a course of reading in schools is to give a *training in comprehension*.

The word "discipline" has been so variously interpreted that to use it at all is to leave oneself open to misconception, but, taking it in its true sense, there will be general agreement that literature should provide a consistent and powerful training in mental discipline. Words have power to enlighten or deceive. It is our aim to see boys and girls leave school able to understand, within the limits of their ability, that words and phrases well used have exactness; to recognize when a writer is vague or pompous, seeking to hide empty thought; to pick out the main points of an argument, grasp their relations and relative importance, and be capable of restating them.

The severer part of the training in view can only be given through intensive study of passages, every word, phrase, and sentence in which come under careful scrutiny, so that ultimately the meaning is exactly determined. They must be short or otherwise the process becomes wearisome, and the teacher and class (for the work must be done orally) need to be virile and

alert if it is to be successful. Furthermore, grammatical or linguistic matters will only be considered in so far as they help to elucidate the meaning. Everything possible is subordinated to and utilized in the main business of trying to understand precisely the author's intention.

It is not pretended, of course, that complete success will be achieved, but there will be a growth in the power to comprehend (and incidentally in a critical attitude towards what is printed) if the choice of passages is judicious, and if the teacher provokes and aids thought as he requires answers. It is impossible to anticipate all the points that will have to be considered if the lesson goes briskly, for we are a long way from understanding what goes on in a child's mind or his language difficulties. The teacher should, therefore, be on the watch for indications of trouble or misconception, and guard against any notion that not to be aware of the meaning of this or that sentence is to reveal oneself as witless. The game is not to find out who makes mistakes but for all together to combine in a piece of elucidation.

Some sample passages are offered with questions to suggest a general line of treatment. The passage should always be read aloud very clearly first of all.

The Use of a Dictionary

One of the signs of the skilled reader is the quickness with which he finds what he wants in a glossary or dictionary or encyclopaedia. From the earliest stages a child should be taught how to use a Table of Contents and to recognize the value of Chapter Headings. Thence it is easy to pass to word lists and to a simple dictionary.

It is assumed that pupils will have each a small dictionary and access to a large one, and they should be given precise instructions in the use of them.

1. They should know that the word above the first column is the first word on the page; the word above the second column is the last word on the page. In looking up a word it is necessary to observe not only its first letter but the second and third. There should be regular class practice until a reasonable speed is attained in finding desired words.

2. They should know that if two pronunciations are given the first is to be preferred.

3. The problem for a child of deciding which of two or three meanings is the right one goes to the heart, not only of dictionary usage, but of no inconsiderable part of literary study. It is not enough to tell him that he must decide by reference to the context. For the youngster words divide themselves in practice roughly into two main groups for dictionary purposes—

(a) Words such as *apse*, *manometer*, *pickerel*, *toxophilite*, the meaning of which he cannot guess from the context but which a good dictionary explains exactly.

(b) Words the meaning of which he can guess or half guess from the context.

The significant fact is that the dictionary aids the child in proportion as he has shown intelligence and energy in guessing before using it; it confirms and makes exact what he had recognized only dimly as an outline or shadow of a meaning.

4. The children should be taught to look for the singular form of nouns.

5. They should also be taught how to use the key to pronunciation.

The large dictionary will be found especially helpful by children for geographical and biographical names and for its pictures and diagrams. For the meanings of words the small dictionary will serve him better, as the variety of definitions offered in the large one may easily confuse him.

PASSAGES FOR INTENSIVE STUDY

An Anecdote

There was a boy in my class at school, who stood always at the top, nor could I with all my efforts supplant him. Day came after day, and still he kept his place, do what I would; till at length I observed that, when a question was asked him, he always fumbled with his fingers at a particular button of his waistcoat. To remove it, therefore, became expedient in my eyes; and in a evil moment it was removed with a knife. Great was my anxiety to know the success of my measure; and it succeeded too well. When the boy was again questioned, his fingers sought again for the button, but it was not to be found. In his distress he looked down for it; it was seen no more than to be felt. He stood confounded, and I took possession of his place; nor did he ever recover it, or ever, I believe, suspect who was the author of his wrong.



FIG. II

"He always fumbled . . . at a particular button"

1. This is an anecdote told by Sir Walter Scott. What is the difference between an anecdote and a story?

Pick out, from the following list, words to describe what an anecdote ought to be—

wordy, brief, witty, doleful, pilly, meandering.

2. Sir Walter was a very clever boy and the trick he played was a very clever one. But do you think it was fair or mean? Do you think Sir Walter was pleased to remember it when he became a man? (There is a remark in the anecdote which gives us a clue.)

A title for this anecdote might be "A School-boy Trick"; but it is not a very good one. Why? Try to find a better one.

3. Sir Walter, like all good writers, used words with great care. Why does he say "stood always at the top" (line 3) rather than "was." What does "supplant" mean?

4. A good writer uses the fewest number of words possible. "Nor could I with all my efforts supplant him." How would you say this? Can you say it in your own way, using not more than ten words?

5. "Do what I would" (line 8). Say this in other words. What kind of things do you think Sir Walter did?

6. What is the difference between *observed* and *saw*? These words are very like in meaning; do you know any words which mean nearly the same as "anxiety"?

7. What is the meaning of *expedient*? The Apostle St. Paul said, "All things are lawful, but all things are not expedient." Put this saying into your own words.

8. Why did Sir Walter write "great was my anxiety" (line 20) rather than "my anxiety was great"?

9. What is the present tense of "sought"? Why was "fumbled" not used again?

10. A semicolon makes a pause in the middle of a sentence. If in the sentence "In his distress he looked down for it; it was seen no more" (lines 28-31) we substitute "but" for the semicolon, what is the effect? Notice the use elsewhere in the anecdote of semicolons.

11. "He stood confounded" (line 32). What is the difference between *confounded* and *dumb-founded*? Do you know any words nearly like these in meaning?

12. "And I took possession of his place." Would there be a rather different suggestion if "and I passed up into his place" were written instead?

13. "Author" need not necessarily mean the writer of a book. What else may it mean?

14. What does this anecdote tell you about Sir Walter Scott as a boy?

15. Most people have unconscious tricks of habit. Have you any? Have you noticed any among your friends? Describe them.

16. Give one word which means the same as "without knowing it."

Description

The first shock of a great earthquake had, just at that period, rent the whole neighbourhood to its centre. Traces of its course were visible on every side. Houses were knocked down, streets broken through and stopped; deep pits and trenches dug in the ground; enormous heaps of earth and clay thrown up; buildings that were undermined and shaking, propped by great beams of wood. . . . Everywhere were bridges that led nowhere; thoroughfares that were wholly impassable; Babel towers of chimneys wanting half their height; temporary wooden houses and enclosures in the most unlikely situations; carcasses of ragged tenements, and fragments of unfinished walls and arches, and piles of scaffolding and wildernesses of bricks, and giant forms of cranes, and tripods straddling about nothing. . . . Hot springs and fiery eruptions, the usual attendants upon earthquakes, lent their contributions of confusion to the scene. Boiling water hissed and heaved

within dilapidated walls; whence also the glare and roar of flames came issuing forth, and mounds of ashes blocked up rights of way, and wholly changed the law and custom of the neighbourhood. (25)

In short, the yet unfinished and unopened railroad was in progress.

1. What is the difference between a good title and a bad one for a story? Give a title to this extract.

2. Dickens has chosen a great many words that give us an impression of violence and noise like "*shock*," "*rent*," "*hissed*." Make a list of all such words.

3. What happens when there is an earthquake?

Do you know any parts of the world where earthquakes occur fairly often? Has any big earthquake occurred within the last few years?

4. What is the meaning of "*visible*" (line 3)? Give any other words related to it.

5. What is the meaning of "*undermined*"? What do you think *countermined* means?

6. What is the difference between a "*deep pit*" and a *trench*? and between *earth* and *clay*?

7. What is indicated when you see dots like these . . . in the middle of a passage?

8. What does *thoroughfare* mean? How could a thoroughfare become impassable? What is suggested by the statement that "Everywhere were bridges that led nowhere"?

9. What is the story of the Tower of Babel? What, therefore, does Dickens mean by "Babel towers of chimneys"?

10. What do you think were the temporary wooden houses and enclosures used for? When Dickens says they were "in the most unlikely situations" do you think he was strictly accurate?

11. "Carcasses of ragged tenements": What does this description convey to you? What is a tenement?

What is the difference between "many thousands of bricks" and "wildernesses of bricks"?

12. What is a tripod? Why does Dickens say they *straddle*? What is an *eruption*? "Lent their contributions of confusion to the scene": Do you think you can put this more simply?

13. What is the difference between *ancient*

and *dilapidated*? Find out what is a "right of way." Why do people sometimes go to law about a "right of way"?

14. Dickens often exaggerates the facts, sometimes in order to make us see them very vividly and sometimes to secure a kind of humorous effect. What do you think he is doing in this extract?

What is the effect of using the words "In short" to begin the second paragraph?

15. Suppose you were an engineer engaged on the railroad and anxious to give an accurate picture of the place. Write a description of the scene.



FIG. 12

"Only at home on a lonely down"

Costume about 1860

Reminiscence

In my childhood Farnham had three fairs during the year. The first may have been originally a religious occasion, for it was held on Ascension Day, but it was afterwards fixed for May 10th. Midsummer Day was the date for the second; and the third was on the 13th—afterwards changed to the 10th—of November. I don't know whether the incidence of the second on St. John's Day had anything to do with the matter, but the Midsummer Fair was commonly called a Pleasure Fair, as if to contrast it against the others, though they all alike seemed to me opportunities for shouting men to drive horses, cattle, and especially sheep. Occasionally some strange wild-looking man would come into the town with sheep—some shepherd not used to streets at all, but only at

home on a lonely down, where he never saw or was seen by anybody but his flock and his dog. Perhaps not in those far-off days (though one never knows) but in after years there would fall on me amidst the hubbub and stench of the thronged fair, an influence from the shy wild look of a stranger, as if he had brought with him views of blue horizons and bleak wide skies. (25)

G. Sturt: *A Small Boy in the Sixties*. (Cambridge University Press.)

1. Give a title to this passage.
2. When are Ascension Day, Midsummer Day, and St. John's Day?

3. "The first may have been originally a religious occasion." Why in past times was a fair often arranged to be held on the same day as a religious festival?

4. "The incidence of the second on St. John's Day." Can you suggest a word to replace *incidence*? Can you guess at any reasons why the Midsummer Fair was commonly called a Pleasure Fair?

5. Why are fairs held?

6. Have you ever seen a fair? If so, write a short account of it.

7. Notice carefully the use of the dash in the fourth sentence (line 16). Why is it used? Is there any punctuation mark we could substitute for it?

8. What is a *down*? Do you often find sheep on downs? Is it a figure of speech to describe a down as lonely?

9. The life of a shepherd might be described differently according as the speaker liked the towns and their noise, or open spaces and quietness. How would you describe it?

10. What is the importance of a sheep dog to a shepherd?

11. What is the meaning of the last sentence?

12. "Amidst the hubbub and stench of the thronged fair."

This suggests (a)

(b)

(c)

Fill in the blanks.

Travel

The thud of three guns, dull in the lazy air, told the passengers of the P. and O. Company's "Arabia" that they were at the door of India.

From the steamer the sights of the shore were muffled, like its sounds, in the breathless

haze that expects the sun. We lay on still, colourless water in a channel. To port were shadows of ships, and presently, behind them, a thicker bank of grey wherefrom white faces of ghostly buildings shone without lustre. But to starboard the mainland of India raised itself on its elbow against a horizon that every minute grew rosier. Broad belts of black and pink fired and fused into liquid carmine; the elbows turned from grey to black, and the water began to stir and laugh over a mile of shining dimples. India was awake.

A glance back from the launch showed the "Arabia" at the very moment of awakening. Along the dark hull three tiers of sleepy yellow portholes blinked at the shadowed water; above, every point and spar and rope were picked out in the intensest black against the crimson sky. The flags, with which she was dressed from prow to rail, hung solemnly motionless. Hugely graceful, the union of power and fineness, revealing unsuspected curves and angles, she had kept the fullness of her beauties, coquettishly, until the moment of good-bye.

The other ships, as we stole past them, turned in like manner from film to the clearest silhouette—the heavy-hulled trooper, the slow turret-guardship with awnings from stem to stern like turtle-decks, the slim cruiser, and the slips of torpedo-boats. Higher up lay black and red cargo-boats; lower down, white-winged yachts. On the nearing shore the dim shapes of buildings cleared, separated, and combined into a tall, white-limbed city, warming and blushing like a bride. The launch stopped at a pier beneath a white and amber pavilion. Then suddenly the sun shot up behind the mainland; welcoming reflections sprang everywhere to meet him, the world pulsed with colour. And I was standing in India.

G. W. Stevens: *In India* (Blackwood)

1. Three guns were fired because a new Viceroy was aboard the ship. He was given a salute. Fill in the blank.

2. "at the door of India." Do you think this is a good way to speak of the port of Bombay?

3. "muffled sights"; "breathless haze": the writer is describing things seen by words denoting sound. Why does he do this? What impression does he give you? If he wrote that sights of the shore were *dim* or *obscure*, or *vague* in the *thick* haze why would the picture be less clear? Notice that a description by a clever writer can appeal not only to your sight but to your hearing, taste, and smell.

4. Which side of a ship is the port side and which the starboard?

5. What time of the day was it when the *Arabia* anchored?

6. "But to starboard the mainland of India

raised itself on its elbow against a horizon that every minute grew rosier." What kind of writing is this? Why is it used? Do you often find metaphors in poetry? Mention two you remember.

Pick out any other metaphor in this passage.

7. In what way do you think an English dawn would differ from an Indian one?

8. "A glance back from the launch." What does this opening tell you indirectly? Why does not a writer put in all the details?

9. "at the *very* moment of awakening." Give two other words which have the same meaning as *very*, as used here.

10. Why did the portholes give the impression of being "*sleepy*" and "*blinking*." Why does this writer take the trouble to tell us that the water is *shadowed*?

11. Why did the spars and ropes show up sharply and black?

12. How do we know that there was no wind? Why was the ship dressed with flags?

13. Put into your own words "she had kept the fullness of her beauties until the moment of good-bye," beginning your sentence with "We did not."

14. Do you think that the description of a ship as "hugely graceful, the union of power and fineness" is a good one? Give reasons for your answer.

15. "The other ships, as we stole past them, turned in like manner from film to the clearest silhouette." Put this into your own words.

16. What does "stole past" suggest?

17. What is a "*trooper*"? Why is a cruiser *slim*?

Define an *awning*.

18. Look up the word "*pavilion*" carefully in the biggest dictionary you can find. What does it mean to-day (cricket pavilion, etc.)? What did it mean in the days of knightly tournaments?

19. Make a list of all the adjectives which suggest "*yellowish*."

20. "the world *pulsed* with colour." Put this into your own words.

21. The last sentence gives a sense of climax. What is a climax? What do you think is an anti-climax?

A Letter

Near Worcester.

3rd September, 1651.
(10 at night.)

For the Honourable William Lenthall, Esquire,
Speaker of the Parliament of England: These,
Sir,

Being so weary, and scarce able to write, yet I
thought it my duty to let you know thus much.
That upon this day, being the 3rd of September
(remarkable for a mercy vouchsafed to your
Forces on this day twelvemonth in Scotland),
we built a Bridge of Boats over Severn, between
it and Teme, about half a mile from Worcester;
and another over Teme, within pistol-shot of
our other Bridge. Lieutenant-General Fleet-
wood and Major-General Dean marched from (10)

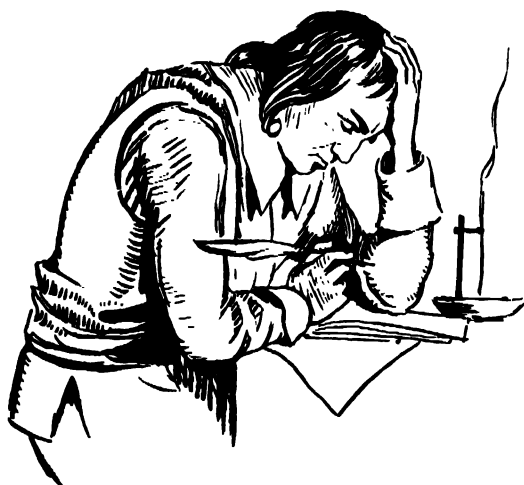


FIG. 13

"Being so weary"

*Portrait of Cromwell. Note rushlight used in
camp*

Upton on the south-west side of Severn up to
Powick, a Town which was a Pass the Enemy
kept. We, from our side of Severn, passed over
some horse and foot, and were in conjunction
with the Lieutenant-General's Forces. We beat
the Enemy from hedge to hedge till we beat him
into Worcester. (15)

The Enemy then drew all his Forces on the
other side the Town, all but what he had lost;
and made a very considerable fight with us, for
three hours space: but in the end we beat him
totally, and pursued him to his Royal Fort,
which we took, —and indeed have beaten his
whole Army. When we took this Fort, we
turned his own guns upon him. The Enemy
hath had great loss: and certainly is scattered,
and run in several ways. We are in pursuit of
him, and have laid forces in several places, that
we hope will gather him up. (25)

Indeed this hath been a very glorious mercy; (30)
—and as still a contest, for four or five hours, as
ever I have seen. Both your old Forces and
those new-raised have behaved themselves with
very great courage; and he that made them
come out, made them willing to fight for you. (35)
The Lord God Almighty frame our hearts to
real thankfulness for this, which alone is His
doing. I hope I shall within a day or two give
you a more perfect account.

In the meantime I hope you will pardon, Sir, (40)

Your most humble servant,

OLIVER CROMWELL.

1. Give a title for this letter.
2. Suggest six adjectives that you could use
fitly to describe Cromwell.
3. Which of these words describe Cromwell's
style of writing? Succinct, verbose, diffuse,
virile, colourful, terse, forthright, delicate,
compact, rough-hewn, characteristic.
4. What victory had Cromwell gained in
Scotland "this day twelvemonth"?
5. Is there anything that the letter does not
tell Speaker Lenthall that he is likely to want
to know?
6. Against whom was the battle fought?
With whom are your sympathies? Why?
7. Draw a sketch map showing the disposition
of the forces before the enemy withdrew into
Worcester, and indicating the bridges which
Cromwell built.
8. "We beat the enemy from hedge to hedge"
—What does this suggest to you?
9. "The enemy hath had great loss; and
certainly is scattered, and run in several ways."
Was Cromwell right about this? What were
the results of the Battle of Worcester?

10. "Indeed this hath been a very glorious
mercy." What does Cromwell mean? What is
the meaning he gives to the word "mercy"?

11. Give a word which means the same as
"*Old Forces*" and another which means the
same as "*new-raised troops*."

12. What do we learn about Cromwell from
the third paragraph? Put it into modern
English.

A Book

I now took up the third book: it did not
resemble the others, being longer and consider-
ably thicker; the binding was of dingy calf-
skin. I opened it, and as I did so another
strange thrill of pleasure shot through my (5)



A GLIMPSE OF LONDON: LINCOLN'S INN FIELDS

Question 16, p. 200. This picture is *not* an engraving, but a "half-tone." The black-and-white pictures in this chapter are printed from "line" blocks. With both half-tone and line blocks the printing is done by taking the impression from dots or lines that *stand up* from the surface of the block. With a magnifying glass the dots can be seen in this picture. An engraving, strictly speaking, is a picture printed by taking the impression from inked lines cut *into* the block, and may be recognized by the fact that the picture may be felt in relief as the finger passes over the print.

Reproduced by courtesy of the artist Leonard Richmond R.O.I., R.B.A.

frame. The first object on which my eyes rested was a picture: it was exceedingly well executed, at least the scene which it represented made a vivid impression upon me, which would hardly have been the case had the artist not been faithful to nature. A wild scene it was—a heavy sea and rocky shore, with mountains in the background, above which the moon was peering. Not far from the shore, upon the water, was a boat with two figures in it, one of which stood at the bow, pointing with what I knew to be a gun at a dreadful shape in the water; fire was flashing from the muzzle of the gun, and the monster appeared to be transfixed. I almost thought I heard its cry. I remained motionless, gazing upon the picture, scarcely daring to draw my breath, lest the new and wondrous world should vanish of which I had now obtained a glimpse. “Who are those people, and what could have brought them into that strange situation?” I asked of myself; and now the seed of curiosity, which had so long lain dormant, began to expand, and I vowed to myself to become speedily acquainted with the whole history of the people in the boat. After looking on the picture till every mark and line in it were familiar to me, I turned over various leaves till I came to another engraving; a new source of wonder—a low sandy beach on which the furious sea was breaking in mountain-like billows; cloud and rack deformed the firmament, which wore a dull and leaden-like hue; gulls and other aquatic fowls were toppling upon the blast, or skimming over the tops of the maddening waves—“Mercy upon him! he must be drowned!” I exclaimed, as my eyes fell upon a poor wretch who appeared to be striving to reach the shore; he was upon his legs, but was evidently half smothered with brine; high above his head curled a horrible billow, as if to engulf him for ever. “He must be drowned! he must be drowned!” I almost shrieked, and dropped the book. I soon snatched it up again, and now my eye lighted on a third picture; again a shore, but what a sweet and lovely one, and how I wished to be treading it; there were beautiful shells lying on the smooth white sand, some were empty like those I had occasionally seen on marble mantelpieces, but out of others peered the heads and bodies of wondrous crayfish; a wood of thick green trees skirted the beach and partly shaded it from the rays of the sun which shone hot above, while blue waves slightly crested with foam were gently curling against it; there was a human figure upon the beach, wild and uncouth, clad in the skins of animals, with a huge cap on his head, a hatchet at his girdle, and in his hand a gun; his feet and legs were bare; he stood in an attitude of horror and surprise; his body was bent far back and his eyes, which seemed starting out of his head, were fixed upon a mark on the sand—a large distinct mark—a human footprint!

1. Give a title for this passage.
2. What is the name of the book that made

Borrow so excited? (He was six years old at the time.)

3. What is the first story you read that gave you pleasure? Say briefly what it was about.

4. What is the most exciting story you have read? Describe it.

5. Which part of the story of Robinson Crusoe do you find most exciting?

6. What colour is calf-skin? What does

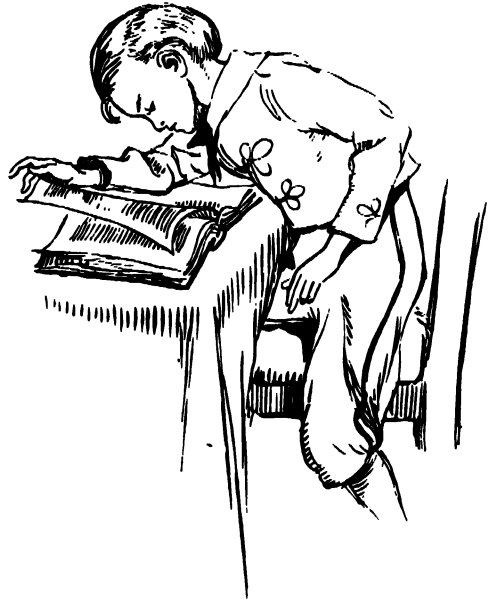


FIG. 14

“ . . . gazing down at the picture ”

George Borrow as a child

“dingy” suggest? Why are books not usually bound in calf-skin to-day?

7. If, instead of “a strange thrill of pleasure shot through my frame,” Borrow had written “I felt strangely excited,” what difference would there be? What is the meaning here of “frame”? Do you think it is accurate to describe a “thrill” as “shooting through” a person’s body?

8. Explain “vivid impression,” “faithful to nature,” “transfixed,” “dormant.”

9. What was in the foreground of the last picture?

10. What is the opposite to the bow of a boat? What is the name for the part of a gun which rests against the shoulder?

11. Is a beast called a monster when it is particularly big or when it is particularly ugly?

12. "I almost thought I heard its cry." How would you describe a picture which had this effect?

13. Substitute a phrase for "*lest*" (line 22). Is there any difference between *wonderful* and *wondrous*?

Define "*glimpse*."

14. "The seed of curiosity which had so long lain dormant." Do seeds lie dormant, and if so where and when? Is the metaphor a good one? Give reasons.

You know that dormant means sleeping. Give a word which means a sleeping-place.

15. "I vowed to myself to become acquainted

with the whole history of the people in the

boat." Put this sentence into your own words.

16. Find out what is the difference between an engraving and any other kind of illustration and why it is so called.

17. Explain "cloud and rack deformed the firmament, which wore a dull and leaden-like hue."

18. It is a good rule to write as simply as possible. Do you think Borrow would have done better to say "sea-birds" rather than "aquatic fowls"?

Examples of "fine writing" to be carefully avoided are "finny tribe" for "fish," "matutinal meal" for "breakfast," the "reverend gentleman" for the "clergyman." Can you give any others?

19. Give the meaning of "*engulf*," "*to skirt*," "*crested*," "*uncouth*."

20. Describe a crayfish so that a person who had never seen one would know what it was like.

21. Why was Robinson Crusoe horrified to see a footprint in the sand?

22. Why was his body bent far back? Why did his eyes seem to be starting from his head?



FIG. 15

*Rhythms, whether
Galloping*

POETRY

The purpose of my poetry is to console the afflicted; to add sunshine to daylight by making the happy happier; to teach the young and gracious of every age to see, to think and feel, and therefore become more actively and securely virtuous.

—WORDSWORTH.

"Poetry is the record of the best and happiest moments of the happiest and best minds." This, the simple profound truth about poetry, has been little understood. Here is not the place to inquire into the comparative upopularity of poetry to-day; but it is certainly not unrelated to the widespread idea of poetry as something that is possibly an adornment to civilized existence, an elegance, a by-product of polite assemblies and drawing-rooms. Whereas poetry reflects quintessentially the deepest human experience: in reading poetry we resolve and synthesize the details of our day-by-day existence so that their significance is revealed; in understanding a poem we understand ourselves better.

Some Obiter Dicta

Deal with poetry as poetry, and not as biography or history or ethics.

It is what you like in poetry that counts and not what you don't like.

If a poem really means something to you it will never fail to surprise and excite you.

There is an intellectual warmth as well as an emotional warmth to be found in poetry.

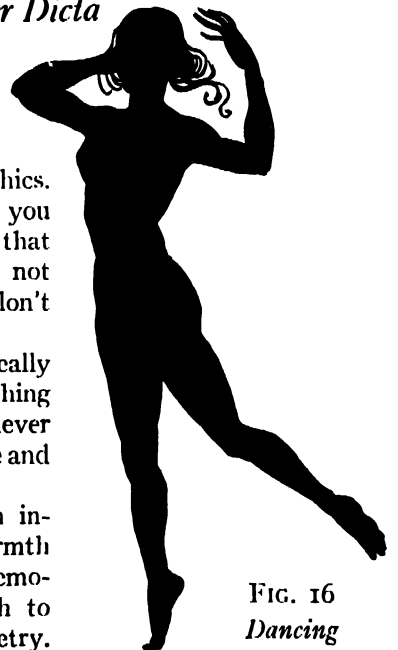


FIG. 16

Dancing

Children who enjoy poetry always want to learn some of it by heart. Anthologies were intended for odd moments. Try to make them available then.

You enjoy poetry best in the moments of quiet after some vital effort and, perhaps, especially after you have been making something. Save the children from the dreadful snare of thinking that poetry is only made for the "poetry lover."

If you have been reading a poem aloud you will know you have read well if the admiration is for the poem rather than for you, and if you have eliminated voice-con-

Furthermore, while a beautiful voice is a gift to cherish and a knowledge of the technique of reading to an audience is desirable, neither is essential. A speaker who speaks a poem that is genuinely felt so that he forgets himself in the poem will inevitably give pleasure.

Choice of Poems

The choice of suitable poems raises questions of great importance, interest, and difficulty, and will task the teacher's taste and discrimination. Within the last few years a number of good graded anthologies have been published which afford guidance; but, keeping in mind the principle that each group of children and teacher studying a poem is a unique unit embodying all the single personalities, the choice must be related always to the children and the teacher. The children are rarely able to make a good choice unaided. They will select a poem because of some familiar allusion or friendly association, for a single image, or because it can be connected with some pleasant mood.

There should be the widest possible range and no poem included that is not unimpeachably good of its kind. "There has been with respect

consciousness or any other form of self-consciousness.

Reading Aloud

The teacher's power to read aloud well is at the very core of good poetry teaching. For boys and girls (whatever may be the case for adults) poetry only comes fully to life when it is spoken; and (as a corollary) poems that are too fine or subtle or obscure to be read aloud are not for children.

In reading aloud the essentials are an understanding of the poem and simple, direct, clear utterance. Elocutionism is dying, but taking an unconscionable time about it, and in reading aloud in schools at least there ought to be no sign of it. The art of the actor is one thing; the art of speaking verse another. The elocutionist sought to do the impossible and amalgamate the two, with the result that he used the poem mainly as a medium for exploiting his own personality.



FIG. 18
Cradle-rocking

to poetry a pestilent notion that the young should be gradually led up to excellence through lesser degrees of it. . . . This mistake rested on

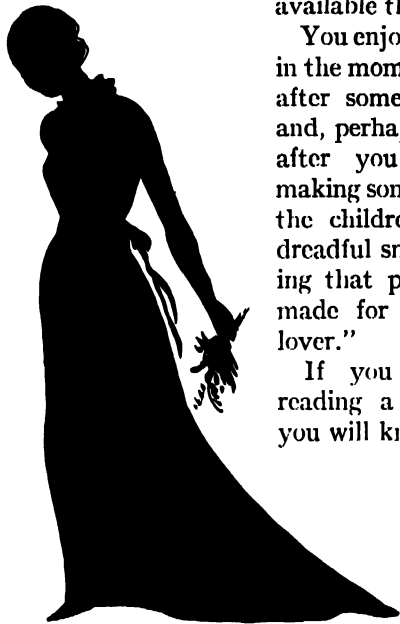


FIG. 17
Slow-flowing

two shallow delusions; first, that beauty must needs be fully apprehended before it can be felt or admired; secondly, that the young are unimaginative" (Robert Bridges: Preface to *Chilswell Book of Verse*). There is an immense corpus to select from, for all seasons, all moods, all temperaments, all ages. Choose as many lyrics as possible and many narrative poems. Leave aside for the most part elegies, satiric verse, occasional verse, ruminative verse. Make yourself acquainted with as much as possible of the good lighter verse of which there is more than is generally realized. Choose the poems for class study and reading so that they have some kinship, but generally a kinship of mood (which includes contrasts) rather than of apparent theme or form. Don't link poems because of their titles, for titles have often a curiously arbitrary significance, and people who put Hogg's and Shelley's poems each called "The Skylark" side by side often forget, or do not know, that Shelley was writing of the Italian lark.

Make a list of poems you think appropriate to take with your class during the year. Let it be a very full list so that it contains more poems than you can really expect to deal with. The mere juxtaposition of titles will open up lines of thought worth pursuing, and suggest an order. A good plan is to arrange to have each term at least two narrative poems around which the lyric poems will range; but break this plan whenever the growing enthusiasm of the class leads to alternative suggestions.

A word needs to be said in regard to the selection of poems which have become hackneyed for the teacher. It is true that they will probably have freshness for the child; but it is also true that if a poem that the teacher finds dull is taken for class study his lack of interest in it will be evident. Fire answers to fire: the poem that the teacher finds moving and lovely will nearly always appeal to the class; and the converse holds.

For the mentally slower classes special care should be given to the choice of narrative poems in which the thread of the story is easily held, and to short lyrics which have a clearly marked rhythm and a ringing music.

Possibly one of the good ways of grouping

poems is according to their rhythms, whether galloping, dancing, smooth-flowing, cradle-rocking, stately, solemn, and so forth; but one of the bad ways for young children would be to group them according to their prosodic form.

In a three years' course the following might provide the core of the selection—

(a) All Shakespeare's songs.

(b) Ballads

"Sir Patrick Spens."
 "Earl Mar's Daughter."
 "The Cherry Tree Carol."
 "The Battle of Otterbourne."
 "Binnorie."
 "Alison Gross."
 "Hind Horn."
 "Kinmont Willy."
 "The Wife of Usher's Well."
 "The Wee, Wee Man."
 "Annan Water."

(c) Some of the familiar poems of—

Herrick.
 Wordsworth.
 Coleridge.
 Keats.
 Shelley.
 Scott.
 Macaulay.
 Browning.
 Tennyson.
 R. L. Stevenson.

(d) A judicious selection from suitable poems by

Spenser.
 Milton.
 Blake.
 Burns.
 Cowper.
 John Clare.
 Longfellow.
 Matthew Arnold.
 Arthur Hugh Clough.
 Thomas Love Peacock.
 Swinburne.
 William Morris.

(e) A selection of humorous verse with particular reference to—

Richard Barham.
W. S. Gilbert.
Edward Lear.
Lewis Carroll.
G. K. Chesterton.
Hilaire Belloc.

(f) A choice from the modern poets who are in tune with the main tradition of English poetry,



FIG. 19

"Speak it to a chosen audience"

such as Rupert Brooke, Walter de la Mare, James Stephens, Wilfrid Gibson, John Drinkwater, Laurence Binyon, G. K. Chesterton, Hilaire Belloc, W. H. Davies, and many others.

A magnificent body of lyrics has been written by our poets within the last twenty years, and many of them delight children. The teacher who reads widely will find abundant material.

There is no good reason for worrying children with examples of modernist poets whose work, admirable though it may be, is not for immature minds.

Anthologies are capital books to dip into; try to have an assortment accessible to any children who have a mind to them.

Healthy children will not be slow to express their preferences. Encourage them to do so and find ten or fifty ways for making them understand that a poem which has been truly enjoyed will make the reader or hearer want to *do* something about it: learn it by heart, or copy it finely, or speak it to a chosen audience, or do a drawing in honour of it, or sing a song, or do a kind deed. You can't be really passive if poetry truly captures you, though most of us try to be, or appear so.

Treatment

The treatment of a poem will depend mainly on the kind of poem it is and the degree and range of the poetic reading of the class, but it must also be affected by the mood of the class at the time, and whether it is receptive and

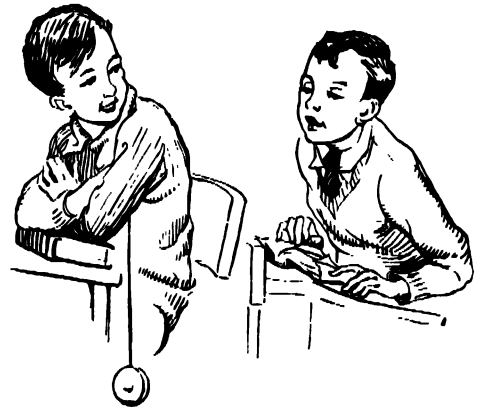


FIG. 20

"... apt to let attention wander"

sensitive. The teacher with his class is an artist with his audience, a volatile, restless audience apt to let attention wander unless closely interested, easily bored, but quick to respond to whatever strikes home. The classroom audience is in some ways both the most attractive and most elusive audience in the world.

Some poems require no preliminaries: once attention is secured the teacher should read as well as he can. Obviously the simplest, most direct, lyrics should be treated so, as, for example, A. H. Clough's "Song in Absence," Burns' "Banks of Doon," W. J. Turner's "Romance," John Clare's "Woodcutter's Night Song," Longfellow's "Carillon": there are very many.

Other poems need to be introduced either—

(a) By giving necessary information that may be needed to understand the poem, or to provide for it a historical background; or

(b) In order to tune thought and feeling to be able to receive the delicate intimations of some poem of exquisite quality.

(a) Into the first section will come most narrative poems, poems like Byron's "Destruction of Sennacherib," Neil Munro's "The Heather," Scott's "Pibroch of Donuil Dhu," Walt Whitman's "O Captain, my Captain," obviously Macaulay's "Armada" or Tennyson's "Ulysses," or "Helen of Kirkconnel." Any explanation must be brief, clear, and pointed. It has been known for a teacher about to take Browning's "How they Brought the Good News" to spend a quarter of an hour in a preliminary statement about the nature of the country between Ghent and Aix, illustrated by a specially drawn map (apparently not knowing that the ride was an imaginary one), and reducing the class to a condition of desperate weariness long before the poem was reached. To introduce, say, Masfield's "Cargoes" no more is necessary than to make sure that the children know what is a "quinquireme," a "galleon," and a "coaster." The explanation or information should be only what is necessary to give an edge to the theme of the poem or to clear away any possible obstructions to the understanding, or any obscurity.

Sometimes it is useful to summarize in two or three sentences the subject of a poem like "Sir Patrick Spens," but caution has to be observed lest the *surprise* of the poem be dulled in advance.

A biographical introduction should never be offered except when the poet is writing frankly of himself.

(b) The second type of introduction is exceedingly difficult, and is a test of the teacher's artistic tact and gift. How is the teacher to create the right atmosphere for poems as different as Bret Harte's "Relieving Guard," Walter de la Mare's "Arabia," Wordsworth's "I Wandered Lonely as a Cloud," Keats's "La Belle Dame Sans Merci," or John Freeman's "More than Sweet"? The teacher would probably do well to leave this kind of poem until

the poetic experience of the class is fairly considerable, and it is also likely that the best method is to take such a poem directly after the reading of another poem of related mood.

A danger is always that the shadow of the introduction may be thrown across the poem. First impressions of a lovely thing are precious: the teacher will guard the children against these being spoiled in the poetry hour.

In a characteristic passage in his *Art of Reading* (Cambridge University Press), "Q" tells us how to read "L'Allegro" to a class, just reading on and on, letting the rhythm get hold of them—

Don't stop (I say) to explain that Hebe was (for once) the legitimate daughter of Zeus and, as such, had the privilege to draw wine for the gods. Don't even stop just yet, to explain who the gods were. Don't discourse on amber, otherwise ambergris; don't explain that "gris" in this connection doesn't mean "grease"; don't trace it through the Arabic into Noah's Ark; don't prove its electrical qualities by tearing up paper into little bits and attracting them with the mouthpiece of your pipe rubbed on your sleeve. Don't insist philologically that when every shepherd "tells his tale" he is not relating an anecdote but simply keeping tally of his flock.

Just go on reading as well as you can, and be sure that when the children get the thrill of it, for which you wait, they will be asking more questions and pertinent ones than you are able to answer.

Like enough Sir Arthur's vivacity would be dimmed a little after a spell in an average classroom, but his advice is fundamentally sound and practical. Teachers as a body are inclined to reverence "facts" too much, "explain" too much, ask questions at the wrong time. We need to give a piece of literature a chance to have its way with the minds of our scholars. We need to give each boy a chance to discover what it means for *him*. We do well to remember the child who said, "Mother, I think I'd understand if only you wouldn't explain."

During the reading of the poem by the teacher the children should not refer to the text if they have it, but *afterwards* read it silently for themselves. Then will come the questions, all sorts, but chiefly about what the poet meant in saying this or that. Don't try to guide the questions to probe deeper meanings. Be well content if you get sensible questions; the sensitiveness you are anxious to find will reveal itself in other ways, and language is a cumbrous instrument for the average person who is moved or exalted.

The child will be dimly conscious of the things: (1) he definitely knows the poet meant; (2) he half knows or guesses the poet meant (and these half-discernments are of the very stuff of poetic understanding); and (3) he does not understand. Your help is needed for the second group most of all, and when you are dealing with the third you will sometimes explain that you only half know or have a glimpse of the truth.

You can explain most easily questions about vocabulary or facts of history and the like. Problems arise sometimes through a child's lack of experience. But in the end the poet's effect will be largely hit or miss. How can you explain the poignancy of the "Lucy" poems?

The final stage is the discussion of the metrical form of the poem, and this leads us to a very important matter.

Study of Metrical Form

Some easy study of the mechanics of verse is an essential part of a poetry course. Properly taken it can be enlivening and stimulating; it can be made as dull as the dulllest grammar exercise of old time. This is one of the departments of poetry teaching when the teacher needs to make sure of his own equipment. A little knowledge of prosody is dangerous and the cause of much weariness. It is the business of the specialist teacher of English to acquire a firm grasp of the essentials of a prosodic scheme which has received general acceptance by scholars. (The field of prosodic study is strewn with the bones of discarded theories and there have been many rebellions against orthodoxy.) A safe guide is Mrs. E. Hauer's *Metres of English Poetry* (Methuen), and for the advanced student there is Professor Lascelles Abercrombie's *Principles of English Prosody* (Secker), probably the best work of its kind.

Rhythm

We have a right to assume that the average child of eleven will have some general idea of what is meant by rhythm from which we shall be able to proceed. The first fact that we need to bring out (and it ought to be given a wide

variety of illustration) is that when men and women are deeply moved or stirred their speech tends to take a rhythmical form. All heightened speech is rhythmical. Poetry has rhythms that are easy to discern; the rhythms of noble prose are more involved and complicated.



FIG. 21

"I think I'd understand if only you wouldn't explain"

Costume about 1891

The influence of oratory on a crowd is largely due to the emotional effects of rhythms often secured by the repetition of words or phrases, and in a novel or a play when there is a great stirring of pity or wonder or terror the rhythms of the language often approximate to or actually become blank verse rhythms. Dickens often fell unconsciously into a blank verse rhythm.

The most obvious examples of marked rhythms in prose are to be found in well-known passages of the Bible —

O my son Absolom! my son, my son Absolom! would God I had died for thee, O Absolom, my son, my son!

Saul and Jonathan were lovely and pleasant in their lives, and in their death they were not divided: they were swifter than eagles, they were stronger than lions. Ye daughters of Judah, weep over Saul, who clothed you in scarlet, with other delights, who put on ornaments of gold upon your apparel.



FIG. 22

"O my son Absolom"

And behold the Lord passed by, and a great and strong wind rent the mountains, and brake in pieces the rock before the Lord; but the Lord was not in the wind: and after the wind an earthquake; but the Lord was not in the earthquake; and after the earthquake a fire; but the Lord was not in the fire; and after the fire a still small voice. Have ye not known? have ye not heard? hath it not been told to you from the beginning? have ye not understood from the foundations of the earth? it is he that sitteth upon the circle of the earth, and the inhabitants thereof are as grasshoppers; that stretcheth out the heavens as a curtain, and spreadeth them out as a tent to dwell in.

Most passages of great prose are beyond young children, but here and there we can find a paragraph for our purpose: as for example, Carlyle's tribute to Columbus in the *French Revolution*—

Brave Sea-Captain, Horse Sea-King—Columbus, my hero, royalest Sea-King of all! it is no friendly environment this of thine, in the waste deep waters; around thee mutinous discouraged souls, behind thee disgrace and ruin, before thee the unpenetrated veil of Night.

Arnold's famous picture of Oxford—

Home of lost causes, forsaken beliefs, and unpopular names, and impossible loyalties.

and, from the Preface to Robert Bridges' *The Spirit of Man*—

Britons have ever fought well for their country and their country's Cause is the high Cause of Freedom and Honour. That fairest earthly fame, the fame of freedom, is inseparable from the names of Albion, Britain, England; it has gone out to America and the Antipodes, hallowing the names of Canada, Australia, and New Zealand; it has found a new home in Africa —and this heritage is our glory and happiness.

But these are for the older and more intelligent; in teaching the younger and slower-minded restrict yourself to Bible passages which they ought to learn by heart.

Illustrate a few of the simpler rhythms in poetry from poems that are already familiar. Try to bring out the great truth that the main difference between poetry and verse is that in verse there is a recurrent beat at regular intervals and that poetry is the best words in the best order. Emphasize the manner in which the rhythm helps to fix what is said in our minds. The more powerful the emotion the more marked is the rhythm.

The next point to observe is that the rhythm has not a regularity like the ticking of a clock, but is flexible like the swaying of branches in the wind, or the beating of waves on the shore. Return again and again to this truth, in the meantime showing that there are two kinds of rhythm, a rising rhythm and a falling rhythm, though this is a matter not for one lesson, or for three, but for discovery in the process of becoming acquainted with many poems.

Stanza Forms

It is probably helpful to begin fairly soon to help the class to notice the pattern of the verse

and to describe simply a stanza form. (The word "verse" denotes, of course, a *line* of poetry.) First of all there is rhyme, and children enjoy noting the rhymes in a poem. Begin with stanzas of four lines rhyming *a b a b*, and proceed to more complicated ones like --

*"Down, down, down ;
Down to the depths of the sea ;
She sits at her wheel in the humming town
Singing most joyfully.
Hark what she sings : "O joy, O joy,
For the humming street, and the child with
its toy,
For the priest and the bell, and the holy well ;
For the wheel where I spun.
And the blessed light of the sun."*

Thence to noting the number of beats in a line—

*"The three stood calm and silent, (3)
And looked upon the fœs." (3)*

*"He is bailiff, woodman, wheelwright, field- (8)
surveyor, engineer, (8)
And if flagrantly a poacher—'tain't for me
to interfere." (8)*

*"When the quiet coloured end of evening
smiles (6)*

Miles and miles." (2)

*"Softly, now softly lies (3)
Sleeping." (1)*

Should children be taught to recognize "feet" as iambic, anapaestic, trochaic, and so forth? There is a strong case for the belief that nothing more should be required of them than to pick out the beats in a line. Scansion in the formal way has many traps for the feet of adult students, and only a boy or girl who has some linguistic ability should be introduced to it. The teacher must decide in his discretion whether it should have a place in the Senior School.

Having learned how to describe a rhyme scheme and note the number of beats in a line, the class will gradually discover a variety of

stanza patterns in lyric verse, and learn to recognize ballad metre, blank verse, the heroic couplet, and the sonnet.

Music and Meaning

In poetry "form" and meaning are inseparable. The true case against paraphrase as an exercise for children is that it is, at best, only a version of the logical argument of the poem, though it may be useful in revealing to the reader the degree of his success in following it. But the meaning of a poem is much more than its logical argument. Everybody who has felt the compulsion of poetry knows it for true magic which is, in the end, inexplicable. The late Professor Harford once asked a body of students to observe what a difference there would have been if Shakespeare had written, not "Out, out, brief candle!" but "Out, out, short candle!" Every true poet gives words a new and tremendous significance and power, so that they do not so much have a logical meaning as start a series of reverberations in our hearts and minds which go on ringing endlessly. How explain Shelley's two lines, built up of the simplest words—

*Out of the day and night
A joy has taken flight.*



FIG. 23
"Doren,
down,
doren"

There is in them a whole world of yearning and sadness and lost illusions and lost youth, and so much that we can feel but not express.

The effect of a poem is to produce in the reader a mood as well as a thought-sequence; its meaning, which may be too profound for the average person fully to apprehend ("an appreciation of Milton is the last reward of consummated scholarship") derives from the poet's intuitions, and its music is an integral part of it; we cannot know the meaning unless we hear and feel the music. To say this might be misleading if the truth is not emphasized that unless poetry is quite positively studied, though it be in the most elementary way, it may tend to become a set of occasions for emotional indulgencies.

Exercises in poetic study ought to be carried out in the spirit of an enlivening, wit-testing game. Keep them simple and help the children to understand that they are only at the fringe of the matter. Moreover, as you cannot deal with the subtler problems of prosody you will find your best hunting ground for specimens among the lesser poets.

When a poet uses a device, whether assonance or alliteration or onomatopoeia, so that it is strikingly evident, he is not writing very good verse.

Alliteration

Children love searching for examples of alliteration (which is not too fearsome a word for them to use if it has been explained)—

*"I sift the snow in the mountains below
And the great pines groan aghast!"*

*"He hangs in shades the orange bright,
Like golden lamps in a green night."*

*"Fountain heads and pathless groves
Places which pale passion loves!"*

*"The full streams feed on flower of rushes,
Ripe grasses trammel a travelling foot."*

*"Sound of woods at sundown stirred,
Welling water's winsome word,
Wind in warm wan weather."*

The last example illustrates an employment of alliteration to excess, and Shakespeare's ridicule of the crude tricks of bombastic versifiers will be remembered—

*Whereat with blade, with bloody blameful blade
He bravely broached his bloody boiling breast.*

A delightful exercise can be provided by taking a Shakespeare song and examining the alliterative effects. Any one will serve us well

*Freeze, freeze thou bitter sky,
Thou dost not bite so nigh
As benefits forgot!
Though thou the waters warp,
Thy sting is not so sharp
As friends remembered not.*

Vowel Music

The study of assonance or vowel music is difficult and should be dealt with very lightly if at all. Much more easily understood is—

Onomatopoeia

The idea of the sound conveying the sense is attractive, and children enjoy looking for examples. (There is no prime necessity for giving them the hard name.) The effects are obtained by alliteration and vowel music and by the manipulation of the rhythm—

*"I galloped, Dirck galloped, we galloped all
three."*

*"The double, double, double beat
Of the thundering drum."*

*"The water lapping on the crag
And the long ripple washing in the reeds."*

*"The moan of doves in immemorial elms
And murmuring of innumerable bees."*

*"As the grinding of teeth in the jaws of a lion
That foam as they gnash,
In the shriek of the axles that loosen, the shock
Of the poles that crash."*

*"And the muttering grew to a grumbling;
And the grumbling grew to a mighty rumbling."*

*"See the shaking funnels roar, with the Peter at the fore,
And the fenders grind and heave,
And the derricks clack and grate, as the tackle
hooks the crate,
And the fall-rope whines through the sheave."*

RUDYARD KIPLING.

"L'Envoi." from *Barrack Room Ballads* (Methuen)

By kind permission of Mr. R. Kipling, Messrs. A. P. Watt & Son, and Messrs. Methuen & Co., Ltd.

Rhymes

A rhyme is made by the repetition of syllables having the same vowel sound and the same final consonantal sound. If only the vowels are the same it is not a true rhyme but assonance—

*"Hush-a-bye baby, on the tree top,
When the wind blows the cradle will rock."*

All good rhymes have the effect of being natural—

*"Oh, to have a little house!
To own the hearth and stool and all!
The heaped-up sods upon the fire,
The pile of turf against the wall!"*

PADRAIC COLUM.

"An Old Woman of the Roads," from *Poems* (Macmillan).

*"How doth the little crocodile
Improve his shining tail,
And pour the waters of the Nile
On every golden scale!"*

*"And that aged Hobden answered: 'Tain't for me
to interfere,
But I've known that bit o' meadow now for five and
fifty year.
Have it jest as you've a mind to, but I've proved it
time on time,
If you want to change her nature you have got to
give her lime!'"*

RUDYARD KIPLING.

"The Land," from *A Diversity of Creatures* (Macmillan). By kind permission of Mr. R. Kipling, Messrs. A. P. Watt & Son, and Messrs. Macmillan & Co., Ltd.

Rhyme may occur within the line—

*"The sanguine sunrise, with his meteor eyes,
And his burning plumes outspread,
Leaps on the back of my sailing rack,
When the morning star shines dead."*

Single rhymes are sometimes called masculine and double rhymes feminine—

*"Hast thou seen but a while lily grow
Before rude hands have touched it?
Hast thou marked the fall of the snow
Before the soil hath smirched it?
Hast thou felt the fur of the beaver
Or swan's down ever?"*

Rhymes of more than two syllables (polysyllabic) are usually employed for burlesque or comic effects, though very occasionally a poet may turn them to a finer purpose—

*"Alas, alas for Hamelin:
Then came into many a burgher's pate
A text which says that heaven's gate
Opes to the rich at an easy rate
As the needle's eye takes a camel in!"*

R. BROWNING.

"The Pied Piper."

*"I'm the very model of a modern Major-General,
I've information vegetable, animal and mineral,
I know the Kings of England and I quote the fights
historical
From Marathon to Waterloo, in order categorical."*

W. S. GILBERT.

Pirates of Penzance (Macmillan)

Pictures in Poetry

If we take the following lines—

*Night's candles are burnt out, and jocund day
Stands captor on the misty mountain tops*

any child of average perception will see the beauty and force of the first image. In the second we have the central picture of "day" standing on the mountain top "jocund" and a-tiptoe. The first idea is simple, the second is difficult; and in dealing with metaphors and similes sometimes the teacher will be content

to educe the recognition of a picture and to leave it without further treatment.

Mr. Greening Lamborn in his *Rudiments of Criticism* discusses with point and enthusiasm the sequence of ideas, progressively deeper in suggestion, that a careful study of the images in a poem like Blake's "Little Black Boy" will unfold, but it is much to be doubted if children, even with aid, can recognize even half of



FIG. 24

"Little Black Boy"

what is implicit for the trained reader. We can be well content if children discern the more obvious significances and associations of images encountered in their reading. Good teachers of literature sometimes prepare a "set" of metaphors and similes ranging in difficulty, but this is seriously to incur the danger of making the exercise an artificial "grammatical" one, whereas what is important above everything else is to enable the children to understand that it is only by picture language that the poet can make us see and feel with him; and that picture language is the most compressed, forceful kind of writing, calling for the

greatest skill or even genius in its use. It is in his images that the creative gift of the poet is largely revealed. We have all seen a cat crouched at a tea-table waiting for a saucer of milk. We have noticed her fixed expectancy, as she waits until the chatter at the tea-table subsides and someone has time to attend to her. She drinks her milk with greedy relish and then drifts away to some comfortable spot where she can curl up peacefully. We think we know all there is to know about what she does. But read Harold Monro's poem "Milk for the Cat" and observe how, by a series of images, he stimulates our imagination until we understand the cat as never before, as, without the poet, we never could—

*The children eat and wriggle and laugh ;
The two old ladies stroke their silk ;
But the cat is grown small and thin with desire
Transformed to a creeping lust for milk.
The white saucer like some full moon descends
At last from the clouds of the table above ;
She sighs and dreams and thrills and glows,
Transfigured with love.*

*A long dim ecstasy holds her life ;
Her world is an infinite shapeless white,
Till her tongue has curled the last holy drop,
Then she sinks back into the night.*

By courtesy of Mrs. Harold Monro and The Poetry Bookshop.

A quick-witted child can catch, within limits, the trick of the simile sufficient for its own crude uses; but the metaphor is the expression of the true creative impulse.

Learning by Heart

If children do not want to learn poetry by heart there is something wrong with the teacher's methods. If children are interested they will learn by heart much more easily than is commonly realized. As a result of tests carried out over a number of years it has been found that an ordinary class of children aged 11-12, for whom half an hour a week is appointed in the timetable for all forms of poetry study, can learn an average of over 250 lines of poetry apiece during a year, and many of the children will learn more. Most of this memorizing will necessarily be done in free moments. By the time a child reaches the Senior School he ought to have overcome the initial difficulties of learning by heart and be aware, if dimly, whether he learns most easily by having the verse spoken or by seeing it, or if he needs both to hear and see it. The old idea that the learning of poetry by heart is good for the general memory is, of course, exploded. The practice of memorizing poetry helps us only to memorize more poetry; but that is enough. There is no adult who does not cherish the passages of verse he learned in his youth and wish there were more of them. In times of pain or unrest, remembered verse often provides a talisman to calm the spirit and give strength.

Boys and girls who learn their verses want

(whether they admit it or not) an audience. Nothing is a better stimulus to memorize than the arrangement of some tiny verse-speaking entertainments to which every one contributes. In a school where the House system operates it is pleasant to set within the class House representatives to compete one against the other. The poems should be of two kinds, those chosen by the teacher to be learned by everybody and pieces chosen individually. With regard to the latter, marks of commendation (if there are marks) should be awarded for *choice* of poem.

It is desirable that there should be a basis of poems chosen by the teacher. The juvenile taste is unsure, and it is essential that the class become acquainted with a certain number of poems of unquestionable merit. In making their own selection the children can then be left to rove unhindered among whatever books of verse are accessible. Not less than 120-150 lines of verse chosen by the teacher should be memorized by the class during the year.

It has already been suggested that there ought to be some humorous verse. An anthology is all the better for containing "The Jackdaw of Rheims" or Gilbert's "Nightmare." The humour of children is perplexing, and a fit subject for a more exact and broader inquiry than any one has yet attempted. A grown-up will chuckle over something that leaves a child bored and bewildered. Do not be surprised if some or even most of your class do not find Edward Lear's "Nonsense Verse" funny. Many children have to develop a sense of humour. Give them a chance to do so, and incidentally teach them the difference between the comic which is in good taste, and the so-called comic that is distasteful. You will not despise buffoonery; but you will have nothing to do with vulgarity.

No anthology printed will or should quite satisfy you. There is always some poem you want to include, some you would rather omit. That is to the good. Every poetry-lover has his own secret anthology to which he is constantly adding. Every child when he leaves school should have *his* anthology, poems held in the brain and felt along the blood, to which he will add as he goes on, building gradually a hoard for his delight and sustenance.

The question of "word-perfection" is often raised, and older teachers remind us that the insistence on "word perfect" renderings took the heart out of poetry and the children in former times. If the pleasure of the audience serves as a test there is no danger. A child will understand that he is to speak a poem as clearly and finely as he can, and in a "competition" note should be made only of any grievous tampering with the text. The children themselves will insist on a high standard of verbal exactness if it is not given prominence by the teacher.

How should the 120-150 lines be made up? Chiefly of lyrics and short poems, with some extracts from narrative or long poems and from Shakespeare scenes. The excerpts should generally not exceed twenty lines each, the length to be determined by the difficulty. For instance, "Hiawatha" can be memorized very easily; "The Armada" is comparatively difficult.

It is important that a child should be obliged to "keep up" the majority of the poems learned in a previous year. To ask the members of a top class, aged 13, to tell you what poems they know is often to have a devastating revelation of the power of the young mind to forget unless stimulated to remember. The devices adopted will vary from teacher to teacher and with different classes, but it is a good plan at the beginning of the school year to ascertain which poems were learned during the preceding year, make a record and let the class know that it is there to be used. Then an occasional opportunity should be given for quiet revision and the House method employed when the tests are made. If at the time a knowledge of texts only is required the children will be glad to examine one another.

The great point is that each child knows a record is kept of his repertory, which must be maintained undiminished.

Children's Anthologies

Every child should make and keep an anthology consisting of *all* the poems he has learned by heart, poems he specially admires and intends to learn by heart, and other poems that have captured him. An ideal anthology is a book, made and bound by the boy himself, into

which he has beautifully written or printed (if letterpress printing is a school craft) poems learned during his three years in the Senior School so that he prizes it, and, on leaving, takes it with him as a precious possession. There are many such anthologies in existence and they are a joy to their possessors and to any one privileged to examine them.

Should these anthologies be illustrated? This is a question not easily to be resolved, but certainly it is best for the anthologist not to attempt to draw his own illustrations. On the other hand, it will give him great satisfaction to paste into the "Book Beautiful" little pictures that please and are appropriate, and to design borders and settings for them. The ordinary boy or girl sees all too few pictures; but good picture post cards—reproductions of old and modern masters—can be bought cheaply (those of the British Museum, National Gallery, Tate Gallery, and South Kensington Museum are notable), and there are often good reproductions in magazines. The child will choose the best of the pictures that come his way, to consort with the best of the poems that come his way, and thereby will cultivate taste and judgment. His "Book Beautiful" will be his anthology and his private Collection, and in time you will be able to trace in it a Progress of Poesy and a Progress of Art.

Verse-making

The teaching of verse composition is still in an experimental stage, and it is impossible to dogmatize on its value as a regular school exercise. The transplantation of Perse School methods is not always fruitful. It is not a question of encouraging native talent for verse-making: that goes without saying. But will the average scholar benefit from its practice?

An analogy exists with making of verse in Latin and Greek. For the weaker pupils the benefits were the direct training in classical scansion, and an extension of vocabulary; at worst it was a kind of jig-saw puzzle. For the best it had the value of an exercise in a fine art.

On the whole verse composition is good, provided it—

(a) Takes its place honestly in the school

curriculum, and does not degenerate into a piece of showmanship—something exhilarating at first because it is rather unusual and a little fantastic; and

(b) Is taught with all the care given to a normal school subject, the teacher not counting on inspiration in this exercise any more than he would in prose composition.

Verse writing is always a harmless, and sometimes a delightful pastime, and though a poet was never yet made, a wise teacher could help him to learn his craft more easily. It is the best way of learning prosody and it affords excellent training in word-order and word-values.

In dealing with it we are concerned with a craft-exercise based on imitation. The first necessity is to strengthen the sense of rhythm. Begin by emphasizing the beats in poems with strongly marked tunes —

*"To Noraway, to Noraway
To Noraway over the faem;
The King's daughter O' Noraway
- 'Tis thou must bring her hame."*

*"Cats curl their tails and catch no more
The churchyard's squeaking mouse,
But waiting for the open door
They hurry in the house."*

*"Lock the door, Lariston,
Lion of Liddesdale."*

It is a good plan to work as a community in writing sentences in various kinds of rhythm, on lively and amusing topics. Keep the class at it until they are infected with the fun and spirit of the thing and eager to attempt something in stanza form, and with rhymes. Rhymes have an unfailing fascination. Study the ballads and other poems written in simple quatrains. Then provide them with a couple of "lines" as a take-off and let them plunge in. The more humour and grotesqueness get into the verses the better, and a good "opening" should usually suggest exciting or comic or extravagant possibilities. Introduce the class to Hilaire Belloc's *Biography for Beginners*—if they have any spirit in them they'll soon know most of it by heart—and while the bolder people are contriving their individual efforts continue with the rest as a community engaged on a common problem. The following are a few "verse



KENSINGTON GARDENS

"The child will choose the best of the pictures that come his way to consort with the best of the poems that come his way."

Reproduced by courtesy of the artist, Leonard Richmond, R.O.I., R.E.A.

openings." Each teacher needs to build up his own list of openings in the light of the class's activities.

"Who's for a Song?"

*"I," said Tom Merry,
"I'm for a song."*

*The anchor is weighed, our sails are set,
We're off for the Spanish Main.*

*Sadie was a 'good' girl
Who had a scapegrace brother.*

*Have you heard the tale of the brig McPhail
And her Skipper Tam McFadden?*

*The dismallest fellow in Gingerpot Town
Was Linkety Lankety Loo.*

*A fishy left eye and a sly, crooked grin
Had the miner, Bungo Dick.*

*His Ma was prim, his Pa precise,
But Jim was a holy terror.*

The common troubles are irregularity in line length and false rhymes. The former is the more serious and can be got over by an insistence on adherence to a strict stanza form, usually of the quatrain type. Above all things insist on *honesty*. What the writer has to do is express from a personal point of view his recollections of things seen or heard or read about. The more truly personal are his observations the better they will be. He does not describe things as they are, but as they have taken form in his memory and imagination—"emotion recollected in tranquillity." Hence the fact that it is only in the process of creation that he is aware how his theme is going to develop. He starts with an initial idea, a germ, a nucleus, and gives it a chance to grow in his mind. Violent verbal struggles will not help him. The initial impetus comes most easily when the mind is released and the relaxation will be achieved if the child approaches verse-making as a game which has strict rules. If he knows what he is after, and is not afraid of writing nonsense, he will enjoy himself and learn much, even if the results are not always what the teacher is looking for.

And of course there will be writing of parodies. The only rule about parodies (for children, that

is) is that they should adhere strictly to the form of the original and contain some humour. A little mild scurrility also won't hurt anyone.

The Speaking of Verse

A set of notes on the teaching of poetry cannot be complete unless they include some mention of the art of speaking verse by children, but it can be dealt with only briefly here.

SOLO SPEAKING

Good verse speaking gives us an impression of simplicity, directness, and spontaneity. Children



FIG. 25

"But Jim was a holy terror"

Costume about 1860.

differ very widely in their power to speak verse aloud. Some have a rare gift for it, others seem to find the preliminary difficulties almost insuperable, but the majority of the children in a class can learn to give a clear, straightforward rendering of a poem, avoiding unreal stresses and recognizing the line as the unit of rhythmical speech. From their earliest days children should be taught to realize the difference between the treatment of a dramatic passage, i.e. play-acting, where the personality of the actor is evident in the interpretation and physical gesture is both necessary and effective, and the

speaking of verse, when the aim of the speaker should be to allow the poetry to come through to the audience unimpeded.

CHORAL SPEAKING

The two facts to be noted at the outset about choral speaking are that it is not the old-time unison speaking, and that it is still in an experimental stage. If treated rightly it is a valuable exercise for these reasons—

1. Children who are self-conscious, or for whatever reason are only poor performers by themselves, learn to listen and to speak and acquire confidence and power of expression.

2. Through it children learn to understand in a deeper way what is meant by pitch, vowel value, rhythm, and so forth.

3. It helps considerably in the cultivation of an ear for the finer shades of good speech.

4. The use of sound contrasts and of opposed bodies of dark and light voices can only be learned through choral speaking.

5. Admirable training is afforded in timing and tuning.

CHOICE OF POEMS FOR CHORAL SPEAKING

The choice of poems for choral speaking is still a matter for experiment and discussion, but there are certain accepted principles—

1. Personal and introspective poems should never be used.

2. The poems chosen should be large and strong enough to sustain choral treatment, and the theme and mood of the poem should be such that it is reasonable for a number of people to speak it.

There is a wide range of treatment possible in choral speaking, and it lies purely at the discretion of the teacher to decide whether the poem can be interpreted best by treating it, for example, as a solo with refrain or antiphonally. If the choral speaking of verse can do all that some of its more ardent advocates claim it will provide us in time with a new artistic medium. It is true that some choral speaking we have heard has been a revelation; on the other hand, a great deal has been disappointing or even distressing. The schools have a magnificent opportunity to discover what its potentialities may be.

PLAYS AND PLAY-ACTING

All that Shakespeare says of the King, yonder slip of a boy that reads in a corner feels to be true of himself.
—EMERSON.

The case for drama in the schools does not need to be re-stated here. The only dubiety relates to the degree to which the dramatic method can be applied properly and usefully to the teaching of literature; and that is still a matter for friendly controversy to be resolved by the individual teacher. Certainly some teachers have obtained remarkable successes with it, and it is equally true that we have a great deal to learn about the range and intensity of its power to enable young people to achieve self-liberation and to train them in good speech, body poise, easy address. Young people of all ages love play-acting, and what can be accomplished in drama during the Senior School course will be largely determined by the interest and skill of the teacher. Even considerations of time-table become subsidiary, for where there is enthusiasm it often insists on making oppor-

tunities outside normal school hours; and indeed one of the most valuable results of a class enjoyment of dramatics is the creation of a company working in keen good fellowship, each member doing as well as he can the task allotted to him and co-operating with everyone else unselfishly and loyally.

At the same time, the question of the literary quality of the pieces to be studied and acted deserves close thought. It is not unusual to find much hard work being devoted to plays (intended generally for some public performance) which exhibit poor characterization and shoddy dialogue; at the other limit is the teacher (not a figment) who wanted to include Ben Jonson's "Every Man in his Humour," to say nothing of a Beaumont and Fletcher play, in a syllabus for twelve-year-old boys. It will be accepted that any play chosen for study in school should have literary merit and be capable of performance by the pupils in either classroom or school hall. What may be taken for pure fun and in high

spirits, whether in the way of nigger minstrelsy or burlesque, is outside the orbit of this volume.

What material, then, is available? What place will Shakespeare occupy in our scheme?

Shakespeare in School

Mr. Bernard Shaw has more than once stated that he is exceedingly anxious that his plays shall not become instruments of torture as Shakespeare's are in the schools, and his belief that Shakespeare is so taken that pupils are reduced to the extremities of boredom and loathing seems to be shared by a number of writers. What is not realized by the middle-aged public is that the method of "teaching" Shakespeare has been completely changed, and that any good school will reveal a class enjoying Shakespeare as one of their greatest and happiest experiences. An audience at the "Old Vic," or wherever else Shakespeare is played with zest and understanding, is largely composed of young men and women who learned at school to love him.

Are children aged 11 ready for Shakespeare?

Some teachers employ Lamb's *Tales from Shakespeare* or Quiller-Couch's *Historical Tales from Shakespeare* as an introduction, but experience suggests the prescription of a few of the well-known scenes from the comedies and historical plays. Many teachers consider that children find the Lamb's *Tales* at least as "difficult" as Shakespeare himself; and in any event they are not *drama*, and it is Shakespeare the dramatist whom we want to know.

We take up the study of Shakespeare as substance for acting. It may be that we shall be both actors and audience; that our stage will be the cleared end of a classroom, our costume whatever ingenuity can contrive out of stray garments; our scenery exist only in the mind's eye; nevertheless we shall be engaged on the essential problems of dramatic production. We shall consider the text as closely as we are able the better to interpret the characters; we shall leap over difficulties of phrase, allusion, and thought that are beyond us; we shall handle the text as a producer the script of a modern play, making cuts and re-arrangements to suit our purpose. Words that are interesting

as well as strange we shall like for their very oddness and try to understand; others that are merely perplexing we shall spend little time on. We shall know that we can best do reverence to Shakespeare by treating him with a gay freedom. We shall strive to eliminate whatever impedes for us the pace of the Shakespearian action, blurs its colour or diminishes its vitality.

A school performance of Shakespeare should, before everything else, suggest freshness and spontaneity. Now it is a commonplace on the stage that these qualities are the product of the art which conceals art; and for us it is the teacher's art or technique which is involved. The difficulties are very considerable: to ensure that of a class of 40 or more children, varying in responsiveness and understanding no less than in power to read, speak, stand, learn by heart, each shall be given a chance to make a contribution to a community effort and thereby win an opportunity for self-expression and growth. But the rewards are very great and we know that they can be secured.



FIG. 26

"Our costume whatever ingenuity can contrive"

1. Reading by the Teacher

The first reading, whether of selected scenes or of a play, should be by the teacher. He is the most skilful reader in the class, it is very important that the first reading in particular should not be halting or lame, and he will wish

to give the class in outline, as vividly as possible, the story of the play and some conception of the chief characters. The teacher who has some dramatic gift has a great advantage, but any teacher can give a satisfactory rendering who will take the trouble to read the play carefully in advance, noticing which parts or speeches are of major importance and to be emphasized, and practising some changes of voice and intonation sufficient to indicate the different characters who are speaking. If he is able to see a performance of the play by a good company so much the better. He must learn to overcome the self-consciousness which attacks even an experienced teacher, and above all else he must never choose a play which he himself does not enjoy, for the class will soon be aware of his distaste and reflect it.

2. *Study in Groups*

Following the teacher's reading there should be a class discussion designed to bring home the essentials of the story and of the characterization, and then the class should be divided into three or four groups in the manner already suggested when dealing with literary texts of the middle range. The division should be made so that each group has a boy or girl, possessing ability, initiative, and sense of responsibility, to act as a leader. According to the age and capacity of the class each group will then be given a scene or scenes to study with a view to acting later.

Each group will prepare the same scene independently. Parts will be allotted either by the teacher or the leader, according to the experience of the group, with the clear understanding that alterations in the cast will be made if an actor is not adequate for the part or if unexpected talent is revealed. The teacher will, of course, pass from one group to another making suggestions for the better interpretation of the text and towards the solution of problems, stimulating and encouraging and avoiding any appearance of setting a test.

As soon as the preparation is deemed complete each group will act the scene before the rest of the class, who will take up the role, not only of audience, but of critical though amiable

rivals. The differences in interpretation can be amazing, and it will be for each group to defend its own. Justification will have to be found for this or that conception of a character, or this or that "piece of business," the stage-managing of exit and entrances, or the emphasis thrown on a particular passage; and a group vindicates itself only by reference to the text. One of the significant facts about acting Shakespeare is that the text gives all the stage directions as well as all the clues for the understanding of character.

So the play, or the chosen portion of it, is studied and interpreted scene by scene until it achieves unity. The pupils will then be anxious to give a full presentation, for which all the groups combine, and then the resources of the "property man" and the stage-carpenter will be tested and a little grease-paint and crêpe-hair add to the accumulating thrills of production.

Some advantages of this method of group study are—

1. The children are their own critics and are quick to learn from one another. One of the things they soon discover is the need for audibility, and a group will deal ruthlessly with one of their number who will not speak out or mumbles his lines.

2. They memorize their lines quickly and appreciatively. The brightest boys will learn, not only their own parts, but those of their colleagues, and the dullest will be quickened to a surprising effort.

3. They come more quickly to some understanding of "character," and of the complexities of personality. A child who has played the part of Brutus or Malvolio has enriched his experience and enlarged his outlook on men and affairs.

4. They achieve an intensive study of passages of great literature without weariness or the sense of fulfilling a task.

5. They discover that in Shakespeare (and, they will be prepared to believe, in other great dramatists) is story, excitement, fun, and the magic of poetry; and that to act him is to give oneself a pleasure so great that at times it seems nothing could better it.

6. Every child in the class takes a share, and, not least, the rather inarticulate shock-headed

fellow who has a gifted way with a hammer and a nail and who, starting by being simply a very willing furniture-remover, becomes an authority on exit, entrances, and the improvisation of scenery.

3. *Choice of Plays*

It has already been suggested that the choice of plays should follow the teacher's preferences. Nevertheless he should have a care lest he allows his own mature experience to mislead him into giving his pupils a play for which they are not ready. We ought to give to our pupils only those plays a child's conception of which can broaden and deepen naturally with his growth. To take "Macbeth" and "Lear" with adolescents (it has been done) means that if, in after years, they come to either play, they must discard early notions and valuations, and they will find themselves hampered and distressed. "Macbeth" for the child is a violent, turgid, incomprehensible melodrama containing speeches suitable for extravagant spouting; its profundities, subtleties, deepest terrors and illuminations can mean nothing to him. In contrast is "The Tempest." A child accepts it as a fairy tale, and his conception can develop easily and without break into an adult's view of it as a noble and perplexing symbolism.

Moreover, there are three years only for our course: let us keep to the plays about which we have no doubt. Experience would guide us to the following—

"The Merchant of Venice."
 "Twelfth Night."
 "As You Like It."
 "The Tempest."
 "Julius Caesar."
 "Henry V."
 "Richard II."
 "A Midsummer Night's Dream."

In addition there are suitable scenes in "The Taming of the Shrew," "Henry IV," Part I, "Richard III," and "Coriolanus"; but any such list provides matter for disputation, and a teacher who has experimented will have spoil to flourish in the eyes of the unbeliever.

Plays other than Shakespearian

In regard to the growing demand for appropriate plays other than Shakespearian some opinions are offered.



FIG. 27

"All that Shakespeare says of a king, yonder slip of a boy . . . feels to be true of himself"

Costume about 1868

(a) No pre-Shakespearian or Elizabethan play can be taken as a whole, but for a school which has a dramatic tradition there is a wonderful field for adventure with scenes carefully chosen from the Morality Plays, "A Shoemaker's Holiday" and "The Knight of the Burning Pestle." But the teacher has to be judicious with 'cuts.'

(b) It is very much to be doubted if either Goldsmith's or Sheridan's comedies are appropriate for a Senior School; for they call for sophisticated treatment, and, from our point of view, lack pace and heartiness. However, Sheridan's "St. Patrick's Day" makes a good half-hour's end of term entertainment if your class have some skill.

(c) Modern plays are desirable because they offer no serious difficulties with language and reflect the idiom and mood of our own time. But the majority of the modern plays that can be considered for adolescents are either of poor quality, examples of "writing down" often by people with little ability as playwrights, or else their themes make them unsuitable. Of several collections of one-act plays for schools most

are intended for the upper forms of secondary schools. The following is a list of tried plays and collections for our purpose, though it will be understood that the mention of a collection does not signify that all the plays included in it are regarded as suitable—

Children's Plays of Citizen House: Ellen A. Hope. (Dent 2s. 6d.)

Ballads for Acting: V. B. Lawton. (Sheldon Press, 2s. 6d.)

Four Plays for Children: Beatrice Major. (Blackwell, 2s. 6d.)

Pattern Plays: E. C. Oakden and Mary Sturt. (Nelson, 1s. 6d.)

Peter the Pied Piper: Herman Ould. (O.U.P., 4d.)

Junior Form Room Plays: Evelyn Smith. (Dent, 1s. 4d.)

Earlier English Drama: F. J. Tickner. (Nelson, 1s. 9d.)

Eight Modern Plays: Hampden. (Nelson, 1s. 9d.)

The Curtain Rises: J. Compton. (Methuen, 2s.)

Four Plays for Children: Ethel Sidgwick. (Sidgwick & Jackson, 2s. 6d.)

Intermediate Form Room Plays: Evelyn Smith. (Dent, 1s. 4d.)

To complete such a list is to realize how welcome would be a number of new plays intermediate in difficulty between the dramatizations of ballads and, say, Drinkwater's "Abraham Lincoln," and the work of playwrights who really understand children and their own art.

THE BIBLE AS LITERATURE

I daresay, after all, that the best way is not to bother a boy too early and overmuch with history; that the best way is to let him run at first through the Scriptures even as he might through the "Arabian Nights": to let him take the books as they come, merely indicating, for instance, that Job is a great poem, the Psalms great lyrics, the story of Ruth a lovely idyll, the Song of Songs the perfection of an Eastern love-poem. . . . There he will feel the whole splendid barbaric story for himself: the flocks of Abraham and Laban; the trek of Jacob's sons to Egypt for corn: the figures of Rebekah at the well, Ruth at the gleaning, and Rispah beneath the gibbet: Sisera bowing in weariness: Saul—great Saul—by the tent-prop with the jewels in his turban:

'All its lordly male-sapphires, and rubies courageous at heart' . . . Or read of Solomon and his ships and his builders, and see his Temple growing (as Heber put it) like a tall palm, with no sound of hammers. . . . Let a youngster read this, I say, just as it is written; and how the true East—sound, scent, form, colour pours into the narrative!—cymbals and trumpets, leagues of sand, caravans trailing through the heat, priest and soldiery and kings going up between them to the altar; blood at the foot of the steps, blood everywhere, smell of blood, mingled with spices, sandal-wood, dung of camels!

—QUILLER-ROUCH: "On Reading the Bible."

From *The Art of Reading* (Cambridge University Press, 3s. 6d.). By courtesy of the publishers.

Regarded strictly as literature the Bible is a priceless heritage, and our people lost something of great value when the custom of reading the Bible in the home declined. Recognizing this fact, teachers are anxious to enable the children to discover it in the schools as an inexhaustible store of great stories and noble poetry as well as a guide to the good life, and no literature syllabus can be regarded as complete that does not provide accordingly. The teacher of English Literature will, of course, arrange his scheme and timetable for Bible reading and study after close consultation with the teacher of Scripture.

Senior School pupils have not a sufficient experience of great literature to enable them to understand how deeply the Bible has coloured the thought and speech of the English speaking race and influenced our greatest writers. But most literature lessons will provide some phrase which has a Biblical source, and to discover that many of our every-day, homely locutions have their roots in the Bible can be a revelation of the way language lives and grows.

Because the Bible, through a miracle of translation, has received unity, we need to remind ourselves that it is made up of many books containing stories, poems, and collections of proverbs, the writing of which we are assured must have taken more than 1,000 years. It gives us pictures of great men and great peoples which have had abundant power to guide individuals or nations in times of distress or change.

The Stories in the Bible

The stories in the Bible, like all the great primitive stories, are told with magnificent simplicity and directness and in language which exhibits very wide resources. Many of them group into story-cycles which often describe the life and exploits of a national hero, such as Joseph, whose story is very popular with children partly because it has so many colourful and exciting elements in it and partly because the characters are so boldly drawn. Every ambitious child finds his pulse throb faster to the tale of Joseph's rise to power in Egypt, and the ending—the great man, unrecognized by the brothers who had injured him, meeting and forgiving them—is dramatically as well as ethically satisfying.

Another story-cycle of great interest centres round Samson, the giant who appears in various guises in all folk-literatures. He differs from the boastful, weak-natured giants of the fairy tales in being a national liberator who led his people against their oppressors, the Philistines. We remember clearly the things he does which show his mighty physical strength: how he breaks cords like burnt flax, slays a thousand men with the jaw-bone of an ass, carries away a beam to which his hair is tied as if it were a match. He is blinded and led, helpless, by a boy to the feast of the Philistines, who will make him their sport. He stands alone and miserable but suddenly realizes that his strength has returned. He brings down the pillars and dies with his enemies.

The teacher will naturally refer to Milton's "Samson Agonistes," whose hero is a sublimer Samson through whom speaks the poet himself, blind and fallen on evil days.

From the cycle of Elisha stories we can take the charming one of Naaman. We have the picture of the mighty "Captain of the Hosts of the King of Syria" who is a leper (for whose suffering we are won to a keener sympathy by the pity of the little slave girl), visiting the prophet in the hopes of a cure, indignant at the message he receives, prevailed upon by his servants to carry out the prophet's instructions; his cleansing so that his flesh becomes like unto the flesh of a little child; his submission to the God of Israel, and finally his request to Elisha



FIG. 28

"Whither thou goest, I will go . . ."

to be allowed to go with the King to worship in the House of Rimmon on official occasions.

The story of Ruth has an imperishable appeal, and its loveliness is apparent to any class of normal children. The characterization is masterly—Naomi, Ruth, and Boaz stand out clearly and unforgettably for us—and the writing has an even dignity and beauty.

"And Ruth said Intreat me not to leave thee or to return from following after thee: for whither thou goest, I will go, and where thou lodgest I will lodge; thy people shall be my people, and thy God my God.

"Where thou diest will I die, and there will I be buried: the Lord do so to me, and more also, if ought but death part thee and me."

And we may quote the speech of Boaz to Ruth—

"The Lord recompense thy work and a full reward be given thee of the Lord God of Israel, under whose wings thou art come to trust."

All the scenes of this idyll take place in the open air and have a pastoral simplicity. Our imagination is quickened by them, and the teacher and class may pleasantly endeavour together to express their conception of the characters and the details of the story by dramatization, on the lines of a mystery play.

Of a different sort is the book of Esther, where the setting is an Eastern Court and the atmosphere heavy with intrigues and passions. There are gorgeous colourings—

The King made a feast unto all the people that were present in Shushan the palace, both unto great and small, seven days in the court of the garden of the King's palace; where were white, green and blue hangings, fastened with cords of fine linen and purple to silver rings and pillars of marble: the beds were of gold and silver, upon a pavement of red, and blue, and white, and black marble.

The story is intensely dramatic, and the characterization is superb. Unforgettable are Ahasuerus, the archetype of Eastern tyrants, Mordecai the patriot, Haman, fiercely self-seeking and vindictive, and, greatest of all, the noble, courageous, clear-sighted Esther who saves her people and destroys Haman who would have destroyed them.

In drafting a syllabus account will be taken of the previous knowledge of the children, which will probably include accounts of the Garden of Eden, the Flood, Moses, the Sojourn in the Wilderness, the Fall of Jericho, and the young Samuel. Some place ought if possible to be found for the story of Tobit from the Apocrypha, which has perennial freshness and humour (a novel and a play have recently been based on it) and gives an interesting picture of the life of the Jews in exile.

Allied are the parables and stories in the New Testament. The literary perfection of these has been frequently acclaimed, and every literature syllabus ought to include the parable of the Prodigal Son, the Lost Sheep, the Mustard Seed, and the Good Samaritan as well as the great familiar Gospel stories.

The Book of Job, one of the world's great

masterpieces, is, according to Professor Moulton's definition, "a dramatic poem framed in an epic story," and it is unique in being the only Bible story which has dramatic form. The essential majesty of the story lies in a conflict of principles which cannot be understood by adolescents, and it should be dealt with as a poem full of pictures, and a story of a noble, faithful man who bore his afflictions and perplexities with quiet patience. Such a passage as the following ought to be studied carefully, phrase by phrase—

*Surely there is a mine for silver,
And a place for gold where they refine.
Iron is taken out of the earth,
And brass is molten out of the stone.
Man setteth an end to darkness
And searcheth out to the furthest bound
The stones of thick darkness and of the shadow of
death.
He breaketh open a shaft away from where men
sojourn;
They are forgotten of the foot that passeth by;
They hang afar from men, they swing to and
fro.
As for the earth out of it cometh bread;
And underneath it it is turned up as it were by
fire.
The stones thereof are the place of sapphires,
And it hath dust of gold.
That path no bird of prey knoweth,
Neither hath the falcon's eye seen it,
The proud beasts have not trodden it,
Nor hath the fierce lion passed thereby.
He putteth forth his hand upon the flinty rock;
He overturneth the mountains by the roots.
He cutteth out channels among the rocks;
And his eye seeth every precious thing.
He bindeth the streams that they trickle not;
And the thing that is hid bringeth he forth to
light.*

(Job xxviii. 1-11.)

There are several passages that ought to be learned by heart, as, for example, the description of the stars—

*When the morning stars sang together
And all the Sons of God shouted for joy.*

The description of the war-horse—
*Hast thou given the horse his might ?
 Hast thou clothed his neck with the quivering
 mane ?
 Hast thou made him to leap as a locust ?
 The glory of his snorting is terrible.
 He paweth in the valley, and rejoiceth in his
 strength.*

The description of the chieftain—
*My justice was as a robe and a diadem
 I was eyes to the blind
 And feet was I to the lame.
 I was a father to the needy
 And the cause of him that I knew not, I searched
 out.*

Poetry in the Bible

Even quite young children can appreciate that very many of the words and phrases and similes in the Authorized Version have the beauty of poetry: words like "loving-kindness," "broken-hearted," "tender-mercy," "long-suffering," images like "the oil of gladness," "the bread of tears," "as a tale that is told," "a very present help in trouble," which have become part of the daily currency of our language, or "he that feedeth his flock among the lilies," "jealousy is cruel as the grave," "love is as strong as death".

*A virtuous woman who can find ?
 For her price is far above rubies.*

*Yet a little sleep, a little slumber,
 A little folding of the hands to sleep.*

The teacher would perhaps not be justified in making a collection of chosen words and similes, but it is most desirable that in studying any part of the Bible the beauty of the language should receive careful comment, and that if any passage of poetry is included some information be given to the class on the nature of Hebrew versification. There is no need to do more than to show that its basis is a *parallelism*, and that *contrast* and *repetition* are devices used constantly—

*Except the Lord build the house,
 They labour but in vain that build it.*

*The earth is the Lord's and the fullness thereof,
 The world and they that dwell therein.*

*Hear my prayer, O Lord.
 Give ear to my supplications.*



FIG. 29

"Her price is far above rubies"
 Costume about 1860.

*The sea saw it and fled
 Jordan was driven back.
 The mountains skipped like rams,
 And the little hills like young sheep.*

*Saul and Jonathan were lovely and pleasant in
their lives,
And in their death they were not divided ;
They were swifter than eagles,
They were stronger than lions.*

*How are the mighty fallen,
And the weapons of war perished !*

*He that loveth silver shall not be satisfied with
silver ;
Nor he that loveth abundance with increase.*

*With the jawbone of an ass, heaps upon heaps,
With the jawbone of an ass, have I smitten a
thousand men !*

*But as for me, my feet were almost gone,
My steps had well-nigh slipped.*

The earlier Psalms which tell of personal sorrow and despair, sometimes due to national disasters, often to personal sin, have a moving lyric quality, and many of them should be

learned by heart. The loveliest of them is undoubtedly the twenty-third, which has been said to be the most beautiful religious poem in any language, and is an abiding joy—

*The Lord is my shepherd ; I shall not want.
He maketh me to lie down in green pastures ;
He leadeth me beside the still waters.
He restoreth my soul :
He guideth me in the paths of righteousness for
his Name's sake.
Yea, though I walk through the valley of the
shadow of death,
I will fear no evil ; for thou art with me :
Thy rod and thy staff, they comfort me.
Thou preparest a table before me in the presence
of mine enemies.
Thou hast anointed my head with oil ; my cup
runneth over.
Surely goodness and mercy shall follow me all
the days of my life :
And I will dwell in the house of the Lord for ever.*

DRAMATIC WORK

THE DRAMATIC METHOD IN TEACHING

DRAMATIC work may be an accepted method of teaching in the Senior classes for two quite different reasons. The teacher may desire to carry the pupils forward towards some study of drama for its own sake, or he may use the idea of dramatic work as a method by which to approach or to develop the study of such subjects as Literature, English Language through Composition, History, Art, and Handicrafts.

Appeal of the Dramatic

It has been proved by a number of teachers who have put it to the test that dramatic methods in teaching make a very wide appeal to classes both of boys and of girls. The human material to be taught is of infinite variety, and it is the teacher's aim to provide matter to be studied and a method of working that will, as far as possible, meet the needs of this varied community.

It has been found that work in a dramatic form makes appeal when other forms of work have entirely failed. It is not only that material introduced in this form can be very attractive, but there is also a definite attraction in the dramatic form itself. The appeal can therefore be twofold: that of matter and that of activity.

The activity of dramatic methods has width of direction—it can be both a mental activity and a physical activity. For the Senior classes one would like to stress the importance and the possibility of the former—the mental activity. It is usually accepted that a course in dramatic work may be utilized as a training in literary appreciation, but it is not sufficiently noticed that such work, well organized and in right progression, becomes a means through which the actual mentality of the child develops.

Dramatic work is a mental stimulus to poor brains as well as to good. A Head Mistress of a very large Senior School, which does particu-

larly good work, was asked if she could afford to let a very poor division of older girls have the time for dramatic work. Her immediate reply was, "We cannot afford *not* to give the time to it." The teacher of the class supported her and in discussion made some interesting points. Among them she emphasized the increased chance of individual responsibility that dramatic methods permitted, and especially the help that this type of work had provided in counteracting the over-developed inferiority complex from which a backward class of pupils of fourteen to fifteen years can suffer.

Place in the Senior School

In dramatic work the desirable arrangement is that it should be the continuation of, and development from, the foundation work already laid in the Junior School.

Suggestions for methods for laying such a foundation are given in the *Practical Junior Teacher*, Vol. I, and need not be repeated here. The work truly belongs to the Junior classes, but a careful foundation *must be laid*, and if it has not been done before the age of 11½ then it becomes the work of the teacher of the lowest stages in the Senior School. It can be done more quickly at the age of 11 to 12 years but it cannot be omitted.

The work of the Senior School will be not merely a *continuation* of Junior work but a *development* from it. One of the outstanding features in this development will be a difference in standard. When a class in a Senior School makes a play it may be short, it may be simple, but the standard of work should be suitably high. The same thing refers to the *choice* of plays to be acted by the class, although not written by them. To-day, attention is paid more and more to the value of dramatic work and the choice of suitable material becomes increasingly wide. There is no excuse for letting

children spend time over the study of poor literary matter, and if they are allowed to do this the first object in introducing dramatic work is defeated.

Value of Contacts in Work

There is much talk nowadays of the value of "Projects" as a method of teaching. It is a question whether such a method can fit the needs of the Senior School, but there is no doubt that modern methods have proved the value of close connections or "contacts" between the work done in one subject with that of another. Valuable time is often wasted because subjects are allowed to remain isolated in the pupil's mind, owing to the fact that the organization of schemes of work by the teachers concerned did not arrange for the necessary contacts to be made. In some schools there is an urgent need for more attention to be paid to the means by which "centres of interest" can be used in such a way that a centre of activity can branch out to illumine other subjects.

An interesting piece of work has just been carried out by girls in a Senior School in which the dramatic side has played a useful part. It grew in a natural way out of the study of the craft of weaving, which had been chosen as the chief handicraft for the year. It was worked as a form of "project" and easily led to the consideration of spinning and weaving from early times. In this study it was but one step aside to stories of Greek literature and dancing. A scheme in general history was planned to include the subject of Medieval Gilds with some intensive study of the Weavers' Gild. The Miracle Plays came in as a matter of course, with the play of "Noah" taken in particular. Some weeks later, when the Industrial Revolution was reached, the subject was a live one owing to the method of approach. Space forbids any detailed account of this work, which showed so admirably the way in which the study of one subject can throw light upon another. The year's work ended with a delightful presentation of the little play in its Greek setting, "Bertha, Gentle Lady." The words were spoken rhythmically to the whirr of the spinning wheel and a soft piano accompaniment.

Movements and dances were the invention of the class. The gulls' dance, as given, was the outcome of a visit by the class to observe the gulls who congregate on the shore of the river. For details of costume the girls turned to the pictures of Greek vases and then planned and made them for themselves.

The class was a backward division of thirteen-year-olds, but, owing to the connectedness of all subjects studied throughout the year, it was most encouraging to find how well they had learnt to think, or, in other words, how educational the work had been.

Variation of Purpose

No matter what method a teacher may use, it is essential that he should understand the purpose behind his chosen form of work. It sometimes happens that objections are raised to dramatic work in Senior classes as not being of sufficient value for the time that it takes to reach a high standard. If these objectors clearly see the purpose behind it, they will surely cease to cry "We have no time for dramatic work."

Space prevents one from developing to any extent the variation of purposes in the teacher's mind—they can merely be suggested. Among them are—

1. *An emotional outlet.* The dramatic instinct is natural to human beings, and given the opportunity will develop with spontaneity. It is a natural instinct for expression of emotion and of thought by means of action.

2. *The development of intelligence.* If children are called upon to make and produce plays as well as merely to act them, it means that scope is provided for selection of material, analysis of thought within that material, arrangement and adaptation of selected matter. As the pupils make and mould that thing which is their own, it is often amazing how capable they prove themselves to be and what signs they show of ability to reason in a logical way.

3. *Learning of English—the child's own language.* How to teach children to speak their own language well is at the same time the teacher's duty and often his difficulty. How to prevent the unsatisfactory and indistinct articulation

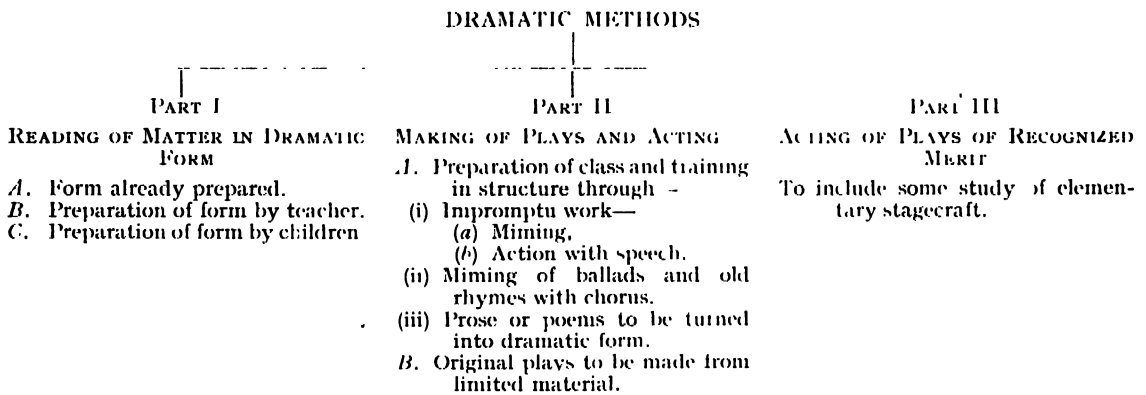
so often met with in boys and girls of school-leaving age is one of our educational problems.

4. *To approach the study of definite subjects by a natural means of attack.* The suggestions of possible material, to be given later, will also show a natural connection between a dramatic method of teaching and such subjects as Literature, History, English through Composition, Art, and Handicrafts.

The purposes mentioned above all call for careful study of the methods to be used. Each method will have its own special purpose or goal. To begin with, it may be wise for some teachers to choose a method of attack already tried and proved successful by others, as long as they

have sound reasons for the choice. As the work grows, other purposes more pertinent to the particular surroundings will evolve. Each teacher should learn to follow the light which specially beckons him on, but when he first begins the work he will need a carefully prepared plan of either his own devising or that of someone else. One purpose of this section is to help teachers who need it to make "starts," and therefore material is suggested from which classes can lead off.

The following diagram is intended to set out the different exact directions in which one can travel through the use of dramatic work, and at the same time give a broad view of its possibilities.



I. READING OF MATTER IN DRAMATIC FORM

To those people who have a musical ear and a literary sense it is unnecessary to urge the vital need of improvement in *style* in the oral reading by the children of our schools. With the supreme difficulty of large classes a most important point is—how can the necessary improvement be carried out so that the children, when reading aloud, learn to use good speech rhythm as a perfectly natural thing? Only when such rhythm is naturally used can reading aloud be a pleasure to the listener, and oral reading fails in its purpose unless the reader can carry the matter over to the mind of the audience with clarity of meaning and pleasantness of expression.

Through experience and experiment, it has been found that the most successful way to gain

a good style in oral reading is through a liberal use of the dramatic form. Such a form brings the content of matter to life. Children know better what they are doing, and this refers both to readers and to listeners. Mental stimulus is increased—a situation very necessary for the minds of those children in the class who may have no books and yet are expected to follow the sense of what is being read.

The dramatic method for oral reading has a value apart from improvement of style, urgent as that may be. Some of the best literature in our language is written in that form, but children need to be educated in the form itself before they can appreciate such material. A teacher desires to develop the literary sense of the older pupils, but that cannot be done in the

last six months of their school life: it is a *gradual* process. So we do not present a Shakespearian play and a first meeting with dramatic form at one and the same time. The acquaintance with the latter may come much earlier, for the reading of matter arranged in such a form can begin in the lowest classes.

An interesting experiment was tried recently by a master in a Senior Boys' School. He decided, with a new class, to make a different approach to a Shakespearian play from his usual method. He began, in the time set apart for literature, with lessons on the Elizabethan theatre. He took its structure in some detail with the use of the apron stage and other details. He led the boys to meet Shakespeare as a man who earned his living by writing plays to be enjoyed, and his audience as a crowd of people who went to enjoy what they saw. That finished, he then brought the boys into touch with the play to be studied. It was "Julius Caesar." He introduced it by giving an outline of a portion of the plot in the fewest possible words, and then straightway turned the boys on to the school stage to read the play with as much dramatic action as they were able to put in comfortably. The experiment was successful, both for the boys with speaking parts and for the boys who watched. These also had the text of the play in their hands and were often as full of suggestion as the actors of the moment. The play very quickly came alive. Main plot and subplots were easily picked out by the boys themselves. The boys were not only interested in the carrying out of this method but they had a more intelligent grasp of what they were reading.

The same master found that play-reading could be a real asset in the teaching of history. He was about to give a course of lessons on "The Age of Discovery" to two or three parallel forms. He chose a short historical play of three scenes which included: (1) The unsuccessful visit of Bartholomew Columbus to the Court of Henry VII to enlist his interest in the voyage of his brother Christopher; (2) Planning of a navy by Henry VII; (3) The visit (years later) of the Cabots to Henry VII to petition for ships to be manned by English crews. Henry consents.

The play was given to a group of boys of

sufficient number to cover the main characters. They already had some experience in acting. They prepared the play by themselves so that they could make it real when they read it to the class. The cast read to each class in turn, and through the medium of the play put forward the idea of England's change of view, and thus provided an arresting introduction to the course of lessons to follow. The boys were most interested and the results proved the value of the method.

Simple reading, with or without action as may be preferred, will pave the way, not only for the making and acting of plays as part of the recognized school scheme of work in Literature, History, and English, but will also make it more possible for the boys and girls to take a share in the dramatic reading circles which are gradually and fortunately becoming more common among adolescents and adults. Simple reading circles can even be started within the school among the children themselves.

Variety of Matter

Material for reading can be found in different directions—

A. Material already written in dramatic form. It is much easier to find this than it used to be, for there are good and cheap books on the market written for children's use.

B. A teacher does not always want material for his class which someone else has edited for publication. He can often best meet its needs by selecting the matter himself and planning it out for his pupils. Also a wider field can be travelled over if a teacher is not limited to the class reading book. If the aim is to read only, without staging, much practice can be gained with material that lends itself to dialogue but is unsuitable for production as a play. At this point, the teacher's aim is to get good, clear speech and correct rhythm, and not acting.

C. Perhaps the greatest value of all is when the class itself can find material and then plan it out for use. This is a most valuable exercise for the training of the mind: it involves observation, selection with judgment, arrangement in order—all part of the training of an orderly mind.

The Bible

The Bible as literature is a fine storehouse. In the "Report on the Teaching of English" we are told "that the Authorized Version is a true part of English literature—has indeed been fitly described as 'the most majestic thing in our literature and the most spiritually living thing we inherit.'" Much more use could be made of it than is at present, for copies of it are accessible in most schools.

Some of the stories can be brought within the compass of the schoolroom stage and form material for full dramatic treatment, but others cannot, and yet can be used in a dramatic form for reading, and thus the child's mind and ear will be brought into contact with the finest literature in our language.

A part of the Bible can be selected and given to an upper class to study, with a view to the selection of passages and arrangement in dramatic form in preparation for oral reading. The person of "Speaker" can be introduced to fill in descriptive links that are necessary for continuity of thought but are not found in the direct speech. It is not suggested that any words should be included that are not in the original text. In some cases work of this type might bring added life to the Scripture lesson. The choice of material is wide. A few suggestions are—

THE STORY OF JOSEPH

The most important incidents in the life of Joseph can be made arresting and convincing by presentation through a series of scenes.

The whole story falls naturally into dramatic form with occasional work for a "Speaker" who, quoting from the text, supplies any necessary links not included in the dialogue.

On reference to Genesis it will be easily seen how the following suggestions can be carried out.

SCENE I. *Canaan*. The Treachery of the Brothers—the story from Joseph's Dream to the sale of Joseph and the breaking of bad news to Jacob. Genesis xxxvii, 3-36.

SCENE II. *Egypt*. The Prison. The Dreams of the Baker and Butler. Genesis xl, 2-23.

SCENE III. *Egypt*. The Palace. The King's Dream. Genesis xli, 1-44.

SCENE IV. *Egypt*. The House of Joseph. The Brothers' First Visit in Time of Famine. Genesis xlii, 3-26.

SCENE V. *Canaan*. House of Jacob. Persuasion of Jacob to send Benjamin to Egypt. Genesis xlii, 29-xliii, 15.

SCENE VI. *Egypt*. House of Joseph. Return of the Brothers and the Reconciliation (2 parts). Genesis xliii, 15-34, and xliv-xlv, 15.

SCENE VII. *Egypt*. The Palace. Invitation by Pharaoh to Jacob and his Family. Genesis xlv, 16-21.

SCENE VIII. *Egypt*. Goshen. Arrival of Jacob and settlement. Genesis xlvi, 29-xlvii, 12.

SCENE IX. *Egypt*. Tent of Jacob. Illness of Jacob and Blessing of Joseph and his sons. Genesis xlviii, 1-22.

Other suggestions from the Bible are—

The Story of David. I Samuel xvii to xx inclusive.

The Feast of Belshazzar. Daniel v.

The Christmas Story from the New Testament in three scenes—

1. The Annunciation.
 2. The incidents in and around the Manger, including the Shepherds and the Wise Men.
 3. Dedication of the Child in the Temple.
- Many stories from the Acts of the Apostles.

II. MAKING OF PLAYS AND ACTING

It is worth while for teachers to ask themselves what advantage a class of Senior children will gain from the making of plays, when there is plenty of good material already in dramatic form which the children are now old enough to use. One convincing answer to that question is that, for Seniors, the main desire is that they

should come to appreciate good drama, and that is most likely to come about with sincerity if the children come to it by degrees through the study, stage by stage, of the *structure* of a play. The surest way to carry out that study with success is through the actual making of plays and the production of them. As stated

previously, the earliest stages of play-making and production may be looked for in the Junior classes, and the work of the Senior School should be a progression and not a repetition of this foundation work.

A. *Preparation for Play Making*

As a higher standard of work throughout is required from Senior pupils, it stands to reason that a class needs considerable practice before it is ready to make good plays, and that the training in the structure of a play should be thorough.

Some essential points to be taught when a class is introduced to "form" in play-making are—

1. That *all* the story has to reach the audience through conversation and action.
2. The use of stage directions.
3. The importance of climax, while not losing sight of the fact that every scene must be interesting and full of action.
4. That the matter should be such as can be brought within the compass of the stage.

If a *thorough* training in the meaning of dramatic form is felt to be satisfactory, a *variety* of methods to help towards that training will be welcomed. The suggestions to follow are given with that common end in view.

(i) *Impromptu Work*

Under the head of impromptu work comes the quick making of scenes which may be plays in embryo.

Impromptu work quickens the mind and stimulates originality. If the class is organized into teams, every one can be included. Each team should have its own stage manager. It is well for the same team to work together again and again, for if suitably grouped the members learn to pull together.

This type of work is easily possible in Senior classes. When the experiment is first tried one's judgment should be a little lenient, though not for long. As the experiment is repeated, the required standard of work will be raised and criticism should be expected.

Under "impromptu" there may be two varieties of attack: (1) *Miming*; (2) *Action with Speech*.

MIMING

A suggestion given in the *Practical Junior Teacher* may be quoted here, for in the Senior classes it can be developed further in an interesting and useful way—

It was suggested to two children that in dumb show they should give representations of—

- (1) Two old women doing their marketing;
- (2) Two little street arabs;
- (3) Two little girls out shopping with their governess.

Space allows the details of only one of the children's efforts to be given.

The only properties that the children felt in need of were two head-dresses, which more or less resembled what two old women might wear. Quick as lightning these were donned and the actors were ready. Without speaking a word, these children revealed to their audience two old rheumatick women, limping along to do their marketing, and as they went exchanging their experiences of stiff joints and aching limbs. At last they reached the stall. By their gestures it was obviously a meat stall. The joints of meat were examined and weighed and tested in that peculiar way that can be seen in real life by any of us if we saunter through an open-air market on any Saturday night. One old woman secured a bargain to the chagrin of the other, who showed her displeasure unstintingly till the imaginary shopman produced something equally satisfactory, and the two went off the best of friends.

The young actors had invented a scene in their minds, translated their ideas into action, and conveyed their meaning to an audience. Though no word had been spoken the children had produced a complete one-act play.

In Senior classes this impromptu work can be carried a little further—it can serve a fuller purpose. As a chosen team of actors play their parts a valuable opportunity is provided for the spectators. The *watching* audience can first *see* and then *write*. This written work can be in the form of dialogue and thus give emphasis to dramatic form and practice in writing in it. Or the exercise may appear as descriptive prose. Possibly the second method should precede the first.

Familiar incidents should be used, such as seeing off friends at the station or meeting them, a visit to the milliners, and others of that type. It is well for a *number* of these to be given quickly for training. Very soon the different groups in the class will begin to find subjects for themselves. Each subject should be properly prepared, worth doing and worth watching. Speed will come with practice and responsibility.

ACTION WITH SPEECH

It is a pity that the old game of charades

should disappear so far into the background. It is something more than play. It is an opportunity for the practice of mental selection. To play the game means thinking out a central idea for each scene, although the mind starts from the mere syllable of a word. Children have a natural love for dressing-up, and in satisfying that desire their minds may be directed to the more intellectual side of the game—the planning of the scene and finding words to express their meaning.

Such scenes may be very simple as regards production, but one should demand interesting dialogue with point. Representation of daily life as known to the children will be reflected in this play, and this in itself will lead to greater freedom in verbal expression.

Another plan to stimulate originality and give practice in impromptu play-making is to give a specified set of words to a group of children and leave them to create a scene, bringing in the words either through speech or through the introduction of properties. It is an interesting study to notice the different associations with words presented by the different players. One very successful attempt carried out in a girls' class included such words as rhubarb, gas fire, eerie noise, newsboy, rainy night.

(ii) *Miming of Ballads and of Old Rhymes*

Ballads are splendid material for children of eleven years and upward. The rhythm makes a strong appeal to the ear and the study of numerous ballads is likely to encourage an interest in poetry. To children with a naturally musical ear the sound of the ballad might be enough attraction in itself, but there are other children whose interest is aroused by the content of the poem. They look for a story and the ballad will give them one. As they reach their adolescent years they are drawn to romance and even to tragedy, and the theme of many ballads will make a special appeal.

The stories of ballads are dramatic and often very direct and the incidents can be translated into action. With the marked rhythm on the one side and the dramatic story on the other, they provide good material for verse-speaking with a mimed accompaniment, or verse-speaking

with a certain amount of action by the speakers.

Some old English rhymes will be found to be very workable on these lines, and they are particularly enjoyed by the lower Senior classes.

It is possible to handle ballads and rhymes so that a number of children can be kept going in a suitable way—a useful point for large classes. By the use of a chorus, an idea borrowed from the Ancient Greeks, the speaking parts may be multiplied and a greater opportunity gained for training in clear enunciation.

But there lies a danger in chorus work and a warning should be given. It is not possible to use chorus work with a class unless the words are spoken in an even rhythm. This will fit some poems but be entirely unsuitable for others. Therefore it is imperative that the choice should fall upon a poem in which all lines to be spoken in chorus need to be rendered in the even marked rhythm present in chorus work. Good effects can be gained by grouping together pupils with the same kind of voice, and then letting one group speak alternately with another and so give contrast of tone.

ILLUSTRATIONS. The old rhymes can be accompanied by dramatic gestures, but, if the interpretation of poetry is to be furthered by the use of posture, it is all-important that suitable types of posture should be used.

Two points of view should be kept in mind. Firstly, the movement of the speaker should be in shape with the sound of the rhythm; secondly, it should bring out the meaning of the words.

The suggestions given below, through pictorial illustration, are drawn with these two aims in view. If the reader will study the pictures as he repeats the verses to which they refer, and imagine the suggested movements as actually taking place, he will soon see how the rhythm of the spoken word and the movements which accompany it are intended to be in absolute harmony. The *thickness* of the line should be specially noticed: it is used to emphasize the *large* gestures. At the same time, the artist is also trying to give force to the ideas which the writers of the poems wish to convey.

Many old rhymes can be found suitable for a single voice or for two voices with a chorus added. The three examples which follow suggest some detail of treatment.

THE BONNY CRAVAT

This is an old English rhyme. It has a very regular rhythm and lends itself to much variety of movement. The *type* of gesture is suggested by the sense, but its *speed* will be dictated by the rhythm, which it should always fit. "The Bonny Cravat" will attract children of all ages, but could well be reserved for the younger ones, as it is easy to remember and simple in meaning. By a little arrangement the teacher can introduce a chorus and so provide work for a number of children. It is possible to make their work more convincing if a slight liberty is taken with the rhyme and the pronouns are altered for the

chorus from "my" and "I" to "his" and "she." It does not affect the rhythm, which is perfectly even, there being four stresses to each line throughout the rhyme.

Characters

JOHNNY and a group of boy comrades who act as chorus for him.

JENNY and a group of girl comrades who act as chorus for her. The stage directions "right" and "left" refer to the actors' right-hand and left-hand sides.

Johnny and comrades enter from the right, Jenny and comrades from the left. The comrades stand in semicircle formation behind the chief speakers.

JOHNNY. As Johnny met Jenny a-going to play,
Quoth Johnny to Jenny, I prithee, love, stay:
Since thou art my honey, my joy and delight,
I'll love thee forever and love thee aright.

Jenny, come tie my, Jenny come tie my,
Jenny, come tie my bonny cravat.

JENNY. I've tied it behind, and I've tied it before,
I've tied it so often I'll tie it no more.

CHORUS. Repetition of refrain, first by boys, then girls, saying
"his" for "my," and "she" for "I."

JOHNNY. I'll buy thee a gown, and a scarf, and a hood;
If thou wilt believe me, I'll ever be good,
For rings and for ribbons, ne'er matter for that,
If thou art but willing to tie my cravat.
Jenny, come tie etc.

JENNY. I have tied etc.

CHORUS. Hand gestures as given by Johnny and Jenny in verse 1.

JENNY. All this you did promise me often before
If I would but tie it one time or two more;
But yet you were never so good as your word,
Therefore for to tie it I cannot afford.

JOHNNY. Jenny come tie etc.

JENNY. I have tied etc.

Line 1. Johnny advances alone 4 steps. Jenny stands still.

Lines 3 and 4. Johnny raises hat with low sweeping bow, replaces on "aright."

Refrain. Johnny takes 4 small steps back, and, with each, uses his first finger in beckoning gesture.

Jenny—gesture with both hands, finger tips meet on "tied" as voice stresses it and hands part sharply.

Johnny steps forward towards Jenny on line 1, stands still on 2 and 3, and retires 4 steps on 4.

Gestures by Jenny's maids, who nod to each other and count on their fingers at each gift mentioned. Jenny is still except for a little nod for each gift.

Jenny—1 step forward. Emphatic gesture with first finger on "never" and head gesture on "I cannot afford."

Refrain. Johnny walks towards Jenny 4 steps, beckoning. Chorus picks up the words straightaway and follows 4 steps behind.

Jenny walks 4 steps to centre, head gestures on "tied." Maids pick up the words and follow 4 steps, using similar gestures.

Johnny and Jenny are now in centre of stage, chorus in semicircle formation behind them.

JOHNNY. My Jenny, if thou wilt be ruléd by mé,
It shall not be long ere we wedded will be;
For I have got money, and house, and good land,
Which all shall be ready at Jenny's command.
Jenny, come tie my, Jenny come tie my,
Jenny, come tie my bonny cravat.

JENNY. I have tied it behind etc.

Verses 4 and 5. Actors and chorus remain in respective positions in and around the centre of the stage. Movements with the hands only. This time Johnny's comrades emphasize the list of gifts, keeping exactly to rhythm, they count on fingers till "cat" is reached.
Refrain to be said by Johnny and Jenny only.



FIG. 1

"I tell thee I mean for to make thee my wife"

JOHNNY. Besides, on the common I have got a cow
To give us some milk, and a bonny black sow;
I likewise at home have a dog and a cat,
Then, prithee, good Jenny, come tie my cravat.
Jenny, come tie etc.

JENNY. I have tied it etc.

JENNY. Your cow on the common that grazes, you say,
May wheedle another your will to obey;
Then prithee make much of your dog and your cat
For I am not willing to tie your cravat.

JOHNNY. Jenny, come tie etc.

JENNY. I have tied it etc.

Scorn shown by head gesture on "dog, cat." Hands out of sight. Line 4, Jenny turns away, head over shoulder as she takes 4 steps down stage centre, followed by her chorus, turns to left, to up stage left, and back into former position.
Refrain. Johnny speaks, chorus echoes, beckoning.
Jenny and maids repeat as in verse 1.

JOHNNY. O Jenny, why art thou so hard of belief?
 I feel thou art minded to kill me with grief;
 Before thee I'll open my heart to the life,
 I tell thee I mean for to make thee my wife.
 Jenny, come tie *etc.*

JENNY. I have tied it *etc.*

Line 3. Johnny faces Jenny, side face to audience, extends both hands at arms' length.

Line 4. Johnny kneels to show the worth of his offer.

Movements should preserve the regular rhythm.

Refrain. Johnny and Jenny only. Johnny steps back to join chorus.



FIG. 2

"Therefore, from thy Jenny, good Johnny, begone"

JENNY. O Johnny! I fear thou dost flatter me now,
 Or else, I could love thee, I swear and I vow,
 But with fair delusions I may be undone,
 Therefore from thy Jenny, good Johnny, begone.

JOHNNY. Jenny, come tie *etc.*

JENNY. I have tied it *etc.*

JOHNNY. My Jenny, then prithee take one word for all,
 I never will leave thee, whatever befall;
 In sickness and health I will for thee provide,
 And at the next kirk I will make thee my bride.
 Jenny, come tie *etc.*

JENNY. I have tied *etc.*

Jenny advances 4 steps, maids also.

Lines 2 and 3. All stand still.

Line 4. Gesture of dismissal on "begone," and Jenny, followed by maids, turns to left, then up stage left, back to earlier position. These steps accompany Johnny's refrain.

Chorus from Jenny and maids when in position.

Johnny steps forward in rhythm to be near Jenny on "kirk." In 2 gestures fitting the rhythm, he then takes Jenny's right hand and then raises it.

Refrain. As Johnny repeats he keeps Jenny's hand and tries gently to draw Jenny towards him. Jenny replies and draws back 1 step, taking hands away.

JENNY. Then Johnny, I love thee as dear as my life,
 And I am contented for to be thy wife,
 And we will be married, to both our content:
 I hope we shall never have cause to repent.

JOHNNY. Jenny, come tie *etc.*

JENNY. I have tied it behind, and I've tied it before,
 And now I will tie it a hundred times more.

Jenny steps forward till on line 2 she gives both hands to Johnny. They face each other and on lines 3 and 4 mark the rhythm by movements of clasped hands.

Refrain. Johnny offers Jenny his arm and arm in arm they face down stage and step to the rhythm, followed by comrades, who pair and follow the bridal pair round the stage and off. They speak the refrain alternately as they go.

THE JACKDAW OF RHEIMS (Thomas Ingoldsby)

In dramatic work the importance of grouping is sometimes missed by the producer and still more often by the actors. Even children can learn something of the effectiveness which results from the careful consideration of the positions of the actors. They can be shown that groups of actors can be so placed that they will form a sort of pattern on the stage. The legend of the Jackdaw of Rheims provides just the kind of material by which the teacher can lead his class to suggest simple changes in grouping.

It is suggested that an even number of characters be chosen for monks, singing boys, and courtiers. The pictures illustrate how the characters can be grouped to present a pleasant symmetry, variety being introduced by difference of position. The figures are illustrated in

costume, but this is not essential, though to make the whole pictorial effect slightly grotesque will add to the fun of the story. The pie frill ruffs for the courtiers and large obvious labels for the scent bottles will give just the touch required. With these accessories and a few dressing-gowns for the monks or a costume adapted from sheets the whole will look quite well. The Jackdaw should be a small actor. He can wear a trim paper headdress with beak, or one of brown material. He will need a second one of draggled appearance, so that he can make a quick change and back again.

An attractive result will be brought about if the movements of the groups are concerted throughout—the idea being to make the poem a pattern of line and sound and movement.

Characters. MY LORD CARDINAL.
 JACKDAW.

6 MONKS.
 6 SINGING BOYS.

6 COURTIERS.
 MONK AS CHAPLAIN.

CHAPLAIN. The Jackdaw sat on the Cardinal's chair;
 Bishop and Abbot and Friar were there.
 Many a monk, and many a friar,
 Many a knight and many a squire,
 With a great many more of lesser degree—
 In sooth a goodly company.
 And they served the Lord Primate on bended knee.
 Never, I ween, was a prouder scene
 Read of in books or dreamt of in dreams
 Than the Cardinal Lord Archbishop of Rheims.

Scene opens with Cardinal in his chair, Jackdaw at his left shoulder. Monks walk in tune to the rhythm and take their places each side of the Cardinal, entering from both sides of the stage. Courtiers enter the same way, and take kneeling positions, leaving a space between themselves and the monks.

THE PRACTICAL SENIOR TEACHER

- MONKS A. { In and out through the motley rout,
That little jackdaw kept hopping about.
Here and there, like a dog in a fair,
Over comfits and cakes, over dishes and plates,
Cowl and cope and rochet and pall,
Mitre and crozier, he hopped upon all!
- MONKS B. { With saucy air, he perched on the chair
Where in state the great Lord Cardinal sat,
In the great Lord Cardinal's great red hat.
And he peered in the face of his Lordship's Grace,
With satisfied look as if he would say,
"We two are the greatest folks here to-day."
- ALL MONKS. { And the priests with awe, as such freaks they saw,
Said, "The devil must be in that little jackdaw."

Jackdaw hops to the rhythm round the group between the lines of figures, and back into position on "perched."

To be said with increasing volume of sound, both in number of voices and in increase of tone.



FIG. 3

"Marching that grand refectory through"

- ALL COURTIERS. { The feast was over, the board was cleared,
The flawns and the custards had all disappeared,
- (1) And six little singing boys—(2) dear little souls—
- INDIVIDUAL COURTIERS. (3) In nice clean faces, (4) and nice white stoles,
(5) Came in order due, two by two,
(6) Marching that grand refectory through.
- COURTIERS speaking from alternate sides, slowly but slightly *accelerando* to the end of the stanza.
- A. { A nice little boy held a golden ewer
Embossed and filled with water as pure
As any that flows between Rheims and Namur,
- B. { Which a nice little boy stood ready to catch
In a fine golden hand basin made to match.
- A. { Two nice little boys rather more grown
Carried lavender water and eau de cologne;
- B. { And a nice little boy had a nice cake of soap
Worthy of washing the hands of the Pope.
- A. { One little boy more a napkin bore
Of the best white diaper fringed with pink
And a Cardinal's Hat marked in "permanent ink."

Passage of light voices for contrast.

More effective if courtiers speak alternately, first from one side, then the other.

Singing boys are entering from left and right, those with hand basin, towel and eau de cologne from the left, and ewer, soap and lavender water from right, and in that order. They take up positions behind the courtiers.



FIG. 4

"From his finger he draws his costly turquoise"



FIG. 5

"Nobody seemed one penny the worse"

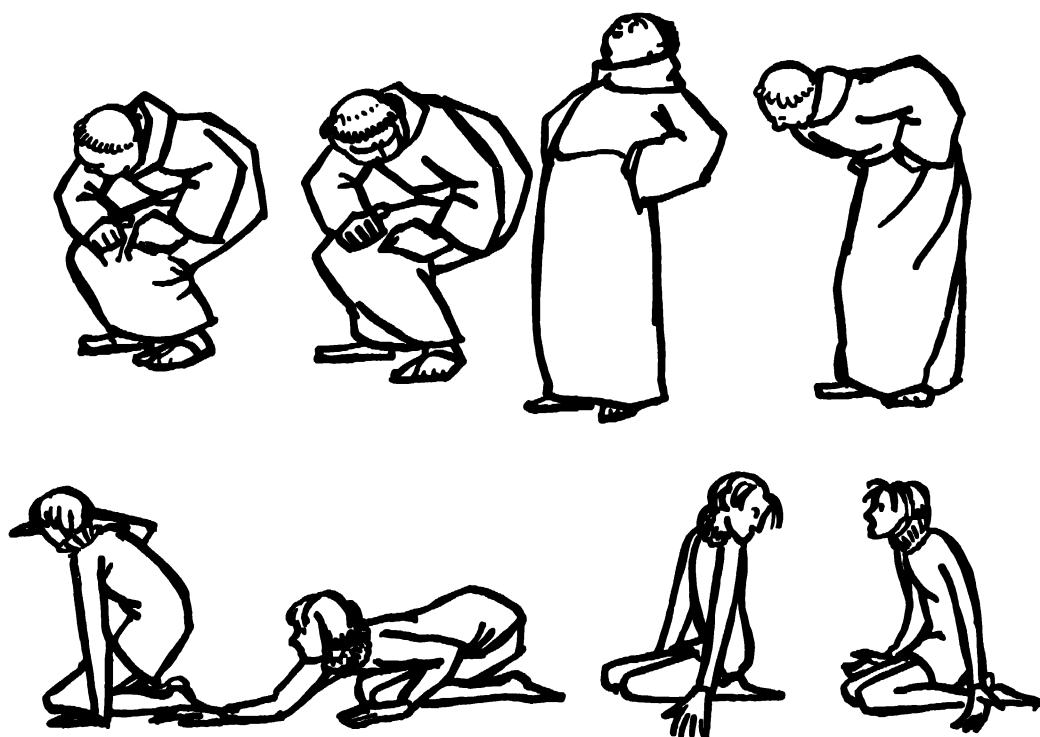


FIG. 6

"They searched till dawn"

CHAPLAIN
(*slowly*).

The great Lord Cardinal turns at the sight
Of these nice little boys dressed all in white.
From his finger he draws his costly turquoise
And, not thinking at all about little Jackdaws,
Deposits it straight by the side of his plate,
While the nice little boys on His Eminence wait,
Till when no one is dreaming of any such thing
That little Jackdaw hops off with the ring!

(*Pause.*)
(*More quickly.*)

A little time is needed for the boys to "wait" on the Cardinal. Actions will fit rhythm.

Jackdaw hops off stage left.

II

ALL
—like a full orchestra,
each set of voices speaking carefully on its own tone.
Deep voices low. Light voices to rise to a screech

There's a cry and a shout and a terrible rout,
And nobody seems to know what they're about,
But the monks have their pockets all turned inside out.
The friars are kneeling and hunting and feeling
The carpet, the floor, the walls and the ceiling.
The Cardinal drew off each plum coloured shoe
And left his red stockings exposed to the view.
He peeps and he feels in the toes and the heels;
They turn up the dishes, they turn up the plates,
They take up the poker and poke out the grates,
They turn up the rugs, they examine the mugs,
But no!—no such thing—*they can't find the ring!*

ALL MONKS
(*softly*).

{ And the Abbot declared, "When nobody twigged it
Some rascal or other had popped in and prigged it!" }

Actions—movement to indicate searching. Singing boys only move out of places, put down basin, etc., and, searching, work back to original positions, looking into cowl of the monks as they go.

Stop, dead still on "no," pause and slow down ready for climax.

CHAPLAIN
(*in monotone*).

{ The Cardinal rose with a dignified look.
He called for his candle, his bell and his book!
And in holy anger and pious grief,
He solemnly cursed that rascally thief.

MONKS A.
(*almost a chant*).

{ He cursed him at board and he cursed him in bed.
From the soul of his foot to the crown of his head.

Group stands with bowed heads which sink lower as curse goes on.

B.

{ He cursed him in sleeping, that every night
He should dream of the devil and wake in a fright.

A.

{ He cursed him in eating (B) he cursed him in drinking,
He cursed him in coughing, in sneezing, in winking,

B.

He cursed him in sitting, in standing, in lying,

A.

He cursed him in walking, in riding, in flying,

B.

He cursed him in living, he cursed him in dying—

ALL.

Never was heard such a terrible curse! (*Pause.*)

COURTIERS
(*Piping voices*).

{ But what gave rise to no little surprise,
Nobody seemed one penny the worse! }

Heads raised.



FIG. 7

"Nobody seems to know what they're about"

Jackdaw from left limps in front of Cardinal in tattered headdress.

MONKS ALL *mf.* { The day was gone, the night came on,
The monks and friars they searched till dawn,

CHAPLAIN *pp.*

When the sacristan saw, on crumpled claw,
Come limping a poor little lame jackdaw!
No longer gay as on yesterday,

- p.* His feathers all seemed to be turned the wrong way.
mf. His pinions drooped, he could hardly stand,
 His head was as bald as the palm of your hand,
f. His eyes so dim, so wasted each limb,
fff. That, heedless of grammar, they all cried, "*That's him*"

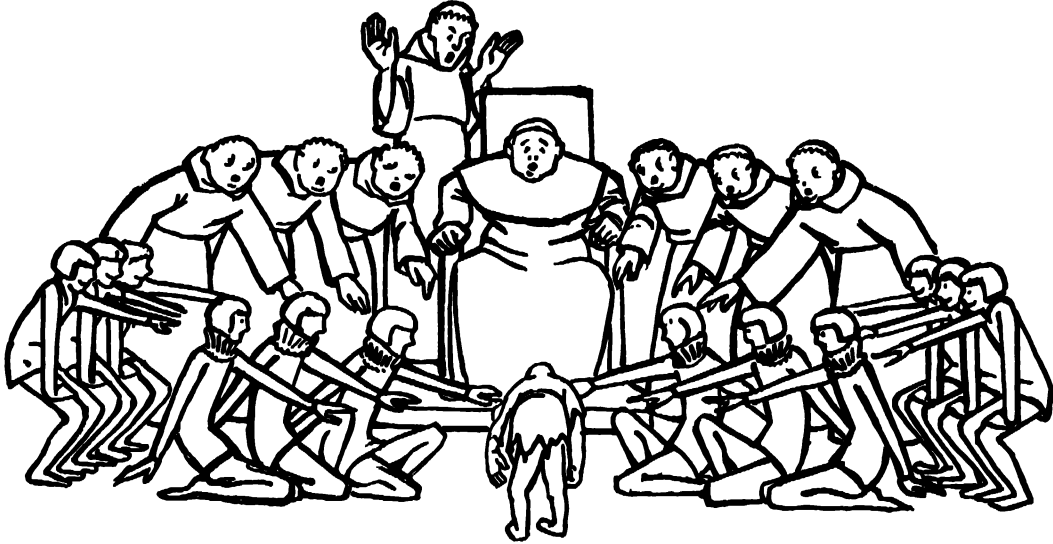


FIG. 8

"Heedless of grammar, they all cried, '*That's him*'!"

ALL *fff.* { That's the scamp that has done this scandalous thing!
 That's the thief that has got my Lord Cardinal's ring! } All point to one central point—the jackdaw

MONKS A. { The poor little jackdaw, when the monks he saw,
 (slowly) *mf.* { Feebly gave vent to the ghost of a caw,
 Turned his bald head as much as to say,
 "Pray be so good as to walk this way!" } Jackdaw opens mouth
 Jackdaw hops to back
 behind chair Boys
 move off stealthily to
 find ring

B. { Slower and slower he limped on before
 Till they came to the back of the belfrey door,
 Where the first thing they saw, midst the sticks and the
 straw,
 Was the ring in the nest of that little jackdaw. } Boys prancing back with
 ring one long jump to
 every word

FIG. 9

"Slower and slower he limped on before."



III

MONKS.	{ Then the great Lord Cardinal called for his book, And off that terrible curse he took.	
COURTIERS A.	{ When those words were heard, that poor little bird, Was so changed in a moment, 'twas really absurd.	Jackdaw hops from back of chair, having changed headdress
(Quicker) B.	{ He grew sleek and fat, in addition to that, A fresh crop of feathers came thick as a mat!	
COURTIERS ALL.	{ His tail wagged more even than before, But no longer it wagged with an impudent air, No longer he perched on the Cardinal's chair. He hopped now about with a gait devout,	Hops, hands crossed on breast (centre of stage)
MONKS A. (with unction).	{ At matins and vespers he never was out. And so far from any more pilfering deeds He always seemed telling the confessor's beads.	
B.	{ If anyone lied—or if anyone swore, Or slumbered in prayertime and happened to snore, That good jackdaw would give a good "Caw!" As much as to say, "Don't do so any more."	
(Slower) ALL.	{ While many remarked as his manners they saw, That they "never had known such a pious Jackdaw." He long lived the pride of that countryside,	
CHAPLAIN (with deliberation).	{ And at last in the odour of sanctity died. When, as words were too faint his merits to paint, The Conclave determined to make him a Saint. And on newly-made Saints and on Popes as you know, It's the custom at Rome new names to bestow, So they canonised him by the name of "Jim Crow."	

SIR PATRICK SPENS

The ballad may be spoken throughout by three old "wives" who remain at the front of the stage, two to the left and one to the right. One has a distaff and is spinning. As she speaks she draws out the thread of wool in pace with the rhythm of the ballad. First and second "wives" are on the left, the first sits, the second stands behind, the third sits alone on the right.

The incidents related in the ballad are mimed towards the back of the stage by the characters who come in and out of the story. Their actions should accompany the words of the old wives, who speak without paying heed to the moving figures at the back, and should be fitting both to the meaning and the rhythm of the ballad.

Properties are unnecessary beyond one or two seats at the back.

(KING and two or three KNIGHTS sit with wine cups. PAGES in attendance.)

1ST WIFE. (Speaks at first in a lighter tone, growing deeper as she goes on)

The King sits in Dunfermline toun,
Drinking the blude-red wine;
"Oh, where shall I get a skeely skipper,
To sail this new ship o' mine?"

O up and spake an eldern knight,
Sat at the King's right knee,—
"Sir Patrick Spens is the best sailor
That ever sailed the sea."

(Pause in speaking. WIFE goes on spinning. ELDER KNIGHT hands pen and ink to the KING, who writes. Pen and ink are taken from the knight's wallet.)



FIG. 10

"The King sits in Dunfermline town"

2ND WIFE.

Our King has written a braid letter,
And sealed it with his hand,

And sent it to Sir Patrick Spens, (Exit PAGE)
Was walking on the strand.

(KING leaves, followed by knights and pages, who remove wine cups.)

(Enter SIR PATRICK, unfolding letter, stepping to the rhythm.)

3RD WIFE.

"To Noroway, to Noroway,
To Noroway o'er the faem;
The King's daughter o' Noroway
'Tis thou must bring her hame."

"O, wha is this has done this deed,
And tauld the King o' me,
To send us out, at this time of the year,
To sail upon the sea.

The first word that Sir Patrick read,
So loud, loud laughed he;
The neist word that Sir Patrick read,
The tear blinded his e'e.

"Be it wind, be it weat, be it hail, be it sleet,
Our ship must sail the faem;
The King's daughter of Noroway,
'Tis we must fetch her hame."

(Exit PATRICK. Stage empty.)

1ST WIFE (*speaking in a tone suggestive of narrative*).



FIG. 11

"They hoysed their sails
on Monenday morn"

They hoysed their sails on Monenday morn,
Wi' a' the speed they may;
They hae landed in Noroway
Upon a Wodensday.

They hadna been a week, a week
In Noroway, but twae,
When that the lords of Noroway
Began aloud to say—

(Enter PATRICK and SCOTTISH LORDS from the left and
the NOROWAY LORDS from the right.)

"Ye Scóttishmén spend a' our King's goud,
And a' our Quénis fée."
"Ye lie, ye lie, ye liars loud!
Fu' loud I hear ye lie;

"For I hae brought as much white monie,
As gane my men and me,
I hae brought a half-fou of gude red goud,
Out o'er the sea wi'me.

(SCOTTISH SAILORS are standing by off the left.
PATRICK calls them up by gesture on to the stage.)

NOROWAY LORDS step
towards centre SCOT-
TISH LORDS angrily ad-
vance and fight Noro-
way Lords till they are
pushed back out of
sight Scots remain on
the stage



FIG. 12

"Ye Scottishmen spend a' our King's goud"



FIG. 13

Scottish Lords advance

(*Quicker.*) "Make ready, make ready my merry men a'!
Our gude ship sails the morn."

3RD WIFE (*tone of appeal*). "Now ever alack, my master dear,
I fear a deadly storm!

"I saw the new moon, late yestreen,
Wi' the auld moon in her arm;
And if we gang to sea, master,
I fear we'll come to harm."

(*Stage empty.*)

Gesture of appeal from an old sailor. All exit at the end of the verse, Sir Patrick trying to reassure the sailors.

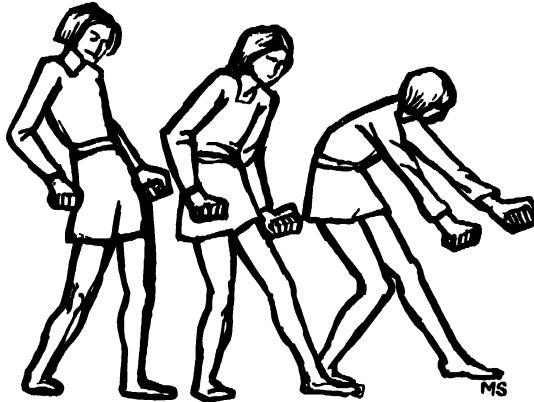


FIG. 14

"And let na the sea come in"

.Note positions of hands—emphasized in Fig. 14

2ND WIFE (*spinning slowly and speaking in a deep, mournful, slow voice*).

They hadna sail'd a league, a league,
A league but barely three,
When the liff grew dark, and the wind blew loud,
And gurly grew the sea.

The anchors brak, and the topmasts lap
It was sic a deadly storm;
And the waves cam' owre the broken ship,
Till a' her sides were torn.

(Slight pause. Wife stops spinning and all three remain still, gazing intently as if seeing a vision.)

(*Enter two sailors hauling on ropes and 2ND WIFE continues.*)

"Gae, fetch a web o' the silken claith,
Another o' the twine,
And wap them into our ship's side,
And let na the sea come in."

They fetch'd a web o' the silken claith,
Another o' the twine,
And they wapped them round that gude ship's side
But still the sea came in.

Enter SCOTTISH LORDS, in fear, who during the next verse, keeping the rhythm in action, stoop, fall to their knees, crouch, and finally fall flat on the stage and remain motionless)

3RD WIFE

(in tones which begin low but tragic and grow louder The spinner holds her hand rigid with thread taut as the speaker nears the climax)

Oh, laith, laith, were our gude Scots lords
To weet their cork-heel'd shoon,
But lang or a' the play was played,
They wat their hats aboon

And mony was the feather bed
That flatter'd on the faem,
And mony was the gude lord's son
That never mair cam' hame

(Spinning stops 2nd wife cuts the thread)

1ST WIFE

(breaks in with the climax with a tragic wail She sits motionless)

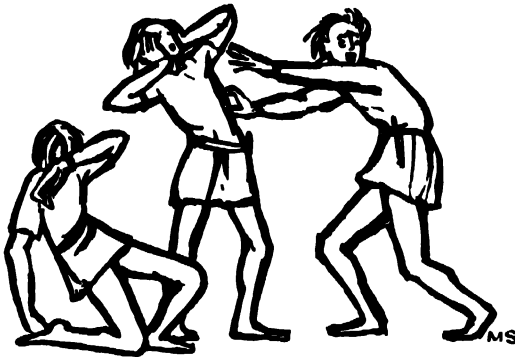


FIG 15

"Oh, laith, laith, were our gude Scots lords
To weet their cork-heel'd shoon"

2ND WIFE (in brooding attitude)

Oh, lang, lang may the ladies sit
Wi' their fans into their hand
Before they see Sir Patrick Spens
Come sailing to the strand!

And lang, lang may the maidens sit,
With their goud kames in their hair,
A waiting for their ain dear love!
Or them they'll see nae mair

Half owre, half owre to Aberdour,
Is fifty fathoms deep,
And there lies gude Sir Patrick Spens,
Wi' the Scots lords at his feet!



FIG 16

"Half owre, half owre to Aberdour"

The following words need explanation which can be given on the first reading of the ballad: skeely, skilful, braid, fine, faem, foam, lift, sky, goud kames, gold combs

(iii) *Prose or Poems to be Turned into Dramatic Form*

This method of work may be introduced into a class for two rather different purposes.

1. To bring the class into contact with material of a good literary quality by setting the pupils to work to cast such material into dramatic form. The class may not be sufficiently advanced to make an *original* play of a standard sufficiently high for the Senior age, but to practise with good material when turning prose into dramatic form will help to create a desire for that high standard which is so desirable. To begin with, the teacher will have to find the material upon which the class will work. He will need to keep certain points in mind when choosing it, but, if these points are put before the class and the pupils help the teacher to apply them to practical examples, they will soon begin to find material for themselves.

Four main points are—

(i) To look for possible material in the work of a writer who uses good rhythmical sentences.

(ii) To choose conversational parts which leave very little or *nothing* to be added.

(iii) To look for short descriptive sentences, interspersed with the conversation. They will give the pupils their ideas for stage directions.

(iv) To choose an incident which can be compressed on to a stage and which gives opportunity of variety of action within a reasonable length of time.

The class as they read will soon begin to find possible incidents, and test their worth for dramatic work by the application of these points—excellent mental training.

It may be useful to mention one incident that pupils might find for themselves and work out by themselves.

From Dickens *Nicholas Nickleby* Three scenes

I. The Saracen's Head, London Mr Squeers interviews parents (from Chapter IV)

II. Dotheboys Hall, Yorkshire Arrival and first evening (from Chapter VII)

III Dotheboys Hall, Yorkshire Schoolroom methods (from Chapter VIII).

2. Dramatic adaptation may be valued as a means of approach to a closer acquaintance with some of the authors who wrote many years ago and whose books are now regarded as classics, such as Scott, Thackeray, Dickens,

George Eliot, Goldsmith, Mrs. Ewing, and others.

It is suggested that the books of such writers are not chosen spontaneously by young people nowadays as they were in a previous generation, when the average boy and girl, if they loved to read, found out these books for themselves.

There are sound reasons for trying to interest the children in the works of such writers.

These writers were the first English novelists to write about the daily life of ordinary people as it was really lived. They took much trouble to observe faithfully and to develop their characters. They all wrote in good style and were masters of words and phrases. They all constructed plots carefully and most of them could tell a good tale. They wrote because they had something to say. Scott brought romance back to literature, Dickens did much for children. All of them believed in putting the emphasis on the good side of life.

Some suggestions follow. From any of these, scenes can be constructed and acted, and at the same time be used as an approach to the book.

DICKENS

The Christmas Carol (1) Christmas Eve in Scrooge's Counting House (2) Christmas Dinner in Bob Cratchit's Kitchen (3) Christmas Day—The Awakening
David Copperfield The Friendly Waiter
Boots at the Holly Tree Inn The Run-away Couple
Hard Times Mr Gradgrind's School.

THACKERAY

The Fatal Boots The Copper Merchant of Dr. Swishtail's Academy
Scenes from *The Rose and the Ring*

G. ELIOT

Mill on the Floss Plans for Tom's Education and the Return for the Holidays

SCOTT

Scenes from *The Lady of the Lake*

B. *The Making of Plays*

This stage of the work records a climax. It will be noticed that up to this point the whole of this chapter has emphasized the necessity of a careful and gradual training if average pupils are to appreciate good drama, or if they are to be able to write plays which achieve a reasonably high standard. In the highest classes we may expect original plays of a very different form from the early Junior School attempts.

Many subjects, suitable either for one scene

or for a full three-act play, will arise naturally as the general work of the class goes on. The study of history and literature may be the most productive field. A play may grow out of an idea, or from an incident in real life, or from some story which may suggest the setting but provide no ready-made dialogue. The children have now reached a stage where the success of dramatic work rests largely on their power to visualize possible scenes, to find words to put into the mouths of the actors, and to arrange their material so that the climax comes in a fitting place.

True, the limited amount of material chosen for a basis may not be original, but, by the time it has been worked upon and added to, the result is truly the achievement of the worker.

Perhaps the clearest way to emphasize the difficulties of manipulation of material, and the possible success resulting from it, is to work out a practical example here in the form of a play in such a way that it can be seen plainly how

it has grown out of the original material. It is hoped that this method will be useful—

1. To readers who find it difficult to see how material requiring a good deal of manipulation can be moulded into true dramatic form.

2. To readers who find no such difficulty, for they already train their classes to look for likely material and to develop it into dramatic form.

Classes so trained may find an interesting and profitable study in the comparison of the play as it now stands with the outline out of which it grew. In order to make this study of comparison the reader must have the bare material at hand. For this reason it has been taken from the Old Testament, as it is easily accessible.

The story chosen is that of Queen Esther. Among the reasons for this choice is the fact that pupils of 14–15 years have reached a stage when they begin to take an interest in tragedy. It is a natural feature of their adolescent development and cannot be overlooked. Romance, too, now begins to make an appeal.



FIG. 17

THE PLAY OF ESTHER

(Based on the story in the Book of Esther.)

ACT I

SCENE I (from Chapter I, v. 5, II, v. 3–11, 17).

Place. The Courtyard of the Palace of Susa.



FIG. 18

Characters. KING XERXES. ESTHER. MORDECAI. THREE GUESTS WHO SPEAK.
MAIDENS. HERALD. ATTENDANTS. OTHER GUESTS.

(A feast is prepared in the Courtyard. A seat is placed to act as a throne for the King. A vacant seat near is reserved for the Queen.)

HERALD (*sounds trumpet*). The King hath declared that a feast shall be made unto all his people in the palace, both small and great.

(*Enter guests, who take their places at the feast and wait the coming of the King.*)

HERALD (*sounds trumpet and addresses guests*). And behold the King hath appointed officers in all the provinces of his kingdom, that they may gather together all the fair young maidens unto Susa the palace, and the maiden which pleaseth the King shall be Queen.

(*Herald steps back and stands to left of stage. A hum of conversation breaks out among guests.*)

1ST GUEST. There is a certain Jew in Susa the palace, whose name is Mordecai. He came with the captives from the city of Jerusalem when Nebuchadnezzar, King of Babylon, carried them away and brought them to this country. He has taken to himself a daughter who is fair and beautiful.

2ND GUEST. Is he, then, not the father of the maiden?

1ST GUEST. Not so. She is his uncle's daughter but she has neither father nor mother. When her father and mother were dead, then Mordecai took her for his own daughter.

3RD GUEST (*who moves nearer to the two speakers*). I also have heard of the maiden. Is it not true that she, with other maidens, hath been brought to the King's house, to be seen by the King?

1ST GUEST. She is, even now, at the King's house with the other maidens, in obedience to the King's decree, but she hath not shewn her people nor her kindred to any of the King's household, for Mordecai hath charged her that she shall not shew it.

3RD GUEST. Yet he walks every day before the court of the women's house to know how Esther does and what hath become of her.

(*HERALD steps forward, sounds the trumpet and cries, "The King Cometh," and as the King enters from the left the Herald precedes him, walking backward, and with an obeisance cries, "O King, live for ever."*)

(*The GUESTS meanwhile have arisen and they make obeisance and follow the Herald's cry*)

GUESTS. O King, live for ever.

(*The King walks forward with slow and stately walk, his attendants following until he reaches the throne which awaits him and sits. The attendants form a group behind him.*)

KING (*to HERALD*). Let the maidens be called.

(*HERALD goes off to right and immediately returns ushering in a group of maidens who pause just within the doorway. They make low obeisance to the King, after which they remain motionless with bent heads, awaiting the King's sign.*)

KING. Let each maiden approach.

(*MAIDENS approach the KING singly, each staying a moment before the KING, bowing low. He acknowledges the presence of each one by a slight motion of the head, upon which the maiden makes a low obeisance and walks backward to the right and off the stage.*)

KING (*to HERALD*). Let the maiden Esther return. She is to be chosen above all women, for she hath obtained grace and favour more than all the maidens, so shall the royal crown be set upon her head.

(*HERALD bows, retires to the right and returns carrying the crown and ushering in the maiden Esther, and conducts her to the King's throne. He steps to the King's right hand. KING rises, takes the crown into his hands and sets it on the head of ESTHER, saying*—

KING. I set the royal crown upon thy head and make thee Queen.

(*Fanfare of trumpets. HERALD leads; others can be sounded off stage.*)

(*KING takes ESTHER by the hand and puts her into the vacant seat near to him and gives command.*)

KING. Let the feast proceed.

(*The servants pour the wine and pass to and fro serving the guests.*)

SCENE II (*from Chapter II, v. 20-23*).

Place. Courtyard of the Palace. *Time.* Some days later.

(*Enter, from the King's gate at the left, ESTHER the Queen and MORDECAI talking together.*)

MORDECAI. I charge thee that thou shouldst be silent before the King on all matters in regard to thy kindred and thy people. The great King Xerxes hath chosen thee to be his Queen because of thy beauty, but hath not sought to know whence thou camest. Keep in thy remembrance that thy people the Jews are exiles in this land and are hated by many. I charge thee speak not to the King of thy kindred nor of thy people.

ESTHER. Hast thou not been to me as a father in this land of exile? Have I not ever obeyed thy commands and honoured thee, yea even as I should have honoured my father and my mother? Even though the great King Xerxes hath made me to be his Queen yet will I continue as though I were still thy daughter.

MORDECAI. It is not our people the Jews whom the King should hate or fear. They seek not his life. But there are within his very gates certain of his officers that would do him harm. Therefore, O Queen, if thou wouldst preserve the King in safety let him be warned that two of his chamberlains, by name Bigthan and Teresh, are full of wrath against him and plot to lay hands upon him and take his life.

ESTHER. Praise be to thee, Mordecai, preserver of life. The truth shall at once be told unto the King when next he permits me to come into his presence. His life shall be spared. *(Sound of trumpets and distant feet.)* But, hark, the King is near. Get thee to thy place by the gate while I return within the Palace.

(Exit MORDECAI to the left and QUEEN to the right. Enter the KING immediately from the left with attendants. He throws himself into the royal seat.)

KING *(to attendant)*. Go, find Esther the Queen, and bring her unto me. Tell her that I do desire that she should come hither and speak with me.

(Exit attendant.)

(To other attendants.) It pleaseth me to speak with Queen Esther alone.
(Attendants withdraw to the left at sign of dismissal.)

(Enter 1ST ATTENDANT from right, followed immediately by QUEEN ESTHER, who moves near to the KING and bows low before him.)

ESTHER. O King, live for ever.

(KING dismisses attendant by wave of the hand and beckons ESTHER to come closer.)

KING. Come hither unto me. Thou art Esther my Queen, whom I have chosen above all women.

My spirit is heavy within me and weariness possesses my soul. Yet what should I fear? Speak to me of love. Behold thou art beautiful and very gracious in my eyes, and hath obtained grace and favour in my sight.

ESTHER. O King, command me as thou wouldst. Thy favour is very precious unto me. Greatly hast thou honoured me and greatly do I love thee, and in loving thee I do seek thy safety. What shouldst thou fear, O King, and why should thy heart be heavy? Thou art a great King whom all should delight to honour. And yet there may, even within the walls of the palace, be those who hold not thy safety as sacred, and who would plot to slay thee. *(KING starts.)*

KING. What meanst thou? Dost thou know of some dark secret? Speak quickly.

ESTHER. O King, let thy servant be gracious in thy sight. The safety of my beloved is dear unto me, and I would that no enemies should come into thy presence. I would tell thee all that is in my heart.

KING. Speak, I say unto thee, speak.

ESTHER. It has come to my knowledge, O King, that all thy servants are not true unto thee. There are within the palace walls, yea, even at the King's door, two chamberlains, Bigthan and Teresh, who conspire against thee. Their anger is turned against my Lord and they seek thy life to destroy it.

KING *(with signs of anger and anxiety, leaning forward towards Esther)*. Is this indeed a true thing that thou tellest? How knowest thou of this vile thing?

ESTHER. It hath been shewn to be the truth by one Mordecai, a man who is at the King's gate. He seeth thy officers come and go and hath heard much of what has gone forward. He knoweth the truth of this matter.

KING *(rising with anger and clapping his hands to summon attendants. Several enter)*.

(To first group.) Hasten and find those officers who keep the door of my palace and bid them to lay hands on the chamberlains Bigthan and Teresh. They seek to make a plot against the King and to cause his death. Bind them and keep them as prisoners.

(Exit two or three attendants.)

(*To other attendants.*) Go, make inquisition of this matter and find out the truth of it and return with much haste. I would know immediately.

(*To the Queen.*) To thee, O Queen, may the King owe the safety of his life.

(*Return of first attendant.*)

1ST ATTENDANT. I am bidden, O King, to say that the chamberlains Bigthan and Teresh were at the door of the palace and are even now being bound and made prisoners.

(*2ND ATTENDANT returns.*)

KING. What news hast thou?

2ND ATTENDANT. O King, the matter is thought to be true, but the King's officers make inquisition and will hasten to tell the King all that they know.

KING (*to an ATTENDANT*). Send unto me one of the scribes. (*Exit ATTENDANT.*)

(*Enter OFFICER, bows and waits.*)

KING (*to OFFICER*). Speak, what news dost thou bring?

OFFICER. It is, my Lord, even as thou hast feared and as the story was told unto thee.

KING (*rising in great wrath*). The two chamberlains, Bigthan and Teresh, shall surely die. Go at once to the chief officer and say unto him. By command of the King, the prisoners Bigthan and Teresh shall suffer death.

(*Exit OFFICER.*)

(*To SCRIBE who has entered and is standing by*). Write, in the book of the chronicles, of the two chamberlains, Bigthan and Teresh, who conspired against King Xerxes.

(*Exit KING, QUEEN, and ATTENDANTS to right, and SCRIBE and others to left.*)

SCENE III (*from Chapter III*).

Place. Courtyard of the Palace. *Time.* Some hours later.

Characters. KING. ATTENDANTS. HAMAN. MORDECAI. PRINCES.

(*Enter ATTENDANTS to prepare the courtyard for the coming of the KING.*)

1ST ATTENDANT. What new thing is this I hear? The King hath called together the Princes and chief officers. Is some new thing to happen?

2ND ATTENDANT. It is reported that the King hath some declaration to make unto them, but I know not what it is.

3RD ATTENDANT. Perhaps he fears some further danger to his life. But here come the Princes and chief officers. Let us listen to their talk. They may know for what purpose the King hath called them.

(*Enter PRINCES and OFFICERS of the household, who group themselves near the royal seat. MORDECAI, who follows, takes a position at the left, at the door.*)

1ST PRINCE (*as he enters*). The King will be with us shortly. We are to await him here. He hath some declaration to make unto us.

2ND PRINCE. Dost thou know the matter of this declaration?

1ST PRINCE. Not so. The King hath not revealed it to me. It may be that Prince Haman knows of the matter, for he is even now with the King.

(*Trumpet sounds.*) Hark, the King is on his way.

(*Enter HERALD, KING, HAMAN and ATTENDANTS. KING proceeds to the throne while all the princes, etc., bow low. KING is seated and waves HAMAN to a position on his right.*)

KING (*rising*). It is known to all the Princes, Officers, and all the King's servants that strange things have happened of late, even in the household of the King. The King now declareth that it hath pleased him to choose and appoint a Grand Vizier over all his household. He shall be second only to the King, and will help him to rule his people throughout his Kingdom.

The man whom the King hath chosen, the same shall be set above all the princes.

The King commands that all who serve the King shall bow down and do reverence to Haman, son of Hammedatha, the Agagite.

(HAMAN comes forward. KING sits. PRINCES, etc., bow low to HAMAN. MORDECAI at the edge of the stage and unseen by the court group, remains standing erect.)

HAMAN (bows low to KING). O King, live for ever. May Haman whom thou hast chosen to honour ever be faithful to thee and to all thy subjects.

(KING rises and retires right, followed by immediate ATTENDANTS. HAMAN retires left, pauses expectantly as he passes MORDECAI, who makes no response but stands very erect. HAMAN passes on with gesture of annoyance.)

1ST ATTENDANT (to MORDECAI). Didst thou not hear the words of the King?

MORDECAI (advancing towards the centre). Yea, I heard the King's command.

2ND ATTENDANT. Yet thou heededst not. Thou didst not bow down to Prince Haman as he passed.

MORDECAI. Nay, nor will I bow to him.

1ST ATTENDANT. Not even when the King hath so said?

2ND ATTENDANT. Yea, why dost thou transgress the King's commandment?

MORDECAI. I am a Jew, an exile in this country. I bow my knee only to my God Jehovah, for him only do I worship. To Haman will I not bow down, nor as a Jew can I do him reverence.

(Exit MORDECAI to left.)

(ATTENDANTS are amazed and speak hurriedly together in whispers.)

1ST ATTENDANT. What will my Lord Haman say unto this?

2ND ATTENDANT. He will be full of wrath and make complaint to the King.

3RD ATTENDANT. It is a dangerous thing to scorn the King's chosen servant. Prince Haman will not suffer it. Mordecai will hear further about this matter.

4TH ATTENDANT. Let us speak no more to Mordecai lest my lord Haman should hear of it, and think that we also have some knowledge of him or be of his people.

2ND ATTENDANT. That is wisely said.

3RD ATTENDANT. Yea, yea, but (whisper) some one comes.

(Re-enter HAMAN from left, looks round angrily.)

HAMAN. Where is the servant that stood even now at the door and obeyed not the King's command?

1ST ATTENDANT. I know not, my lord. He followed my lord out of the court.

HAMAN. Know you this man who thinks he is so great that he can choose whether or no he will obey the commandment of the great King Xerxes?

1ST ATTENDANT. No, my lord, save that he sits at the King's gate.

HAMAN. Dost thou?

2ND AND 3RD ATTENDANTS. No, my lord.

HAMAN. Dost thou know ought of him? Whence he comes? From what family or people?

1ST ATTENDANT. We know not the man but have heard rumours concerning him. His name is Mordecai. He is a Jew of the tribe of Benjamin.

HAMAN. What further rumours?

2ND ATTENDANT. They do say, my lord, that he hath declared that he will not bow the knee to anyone in Babylon, not even to the great Prince Haman himself, for a Jew may not bow nor do reverence to a Gentile.

HAMAN (in great anger strides to and fro). This is an insult even to the King himself, who hath delighted to honour his servant Haman, and promote him to be second to none among all his subjects.

And this Mordecai! Doth he think that he can prate and speak arrogantly and set aside the King's command? For this wickedness shall he be chastised and not only he but all his kindred. Yea, the workers of iniquity shall perish. (Quieter tone.) The

King shall have news of this matter. He may pass this way as he goes to visit the Queen. He may arrive immediately. (*Sounds.*) Ha, he cometh! (*Sounds come nearer.*)

(KING *with two or three ATTENDANTS enters from right and prepares to pass across the stage.*

HAMAN, *bowing low, approaches.*)

KING. Ha, my Grand Vizier! Hast thou already some favour to ask of me?

HAMAN. My Lord, a grievous thing hath been told to me. Enemies are within thy borders and seek to do thee harm.

KING (*moves to the throne and sits*). Tell me this thing which thou hast heard.

HAMAN. There is a certain people scattered abroad and dispersed among the peoples in all the provinces of thy Kingdom. Their laws are diverse from those of every people, neither keep they the King's laws, therefore it is not for the King's profit to suffer them. If it please the King let it be written that they be destroyed, and I will pay ten thousand talents of silver into the hands of those that have the charge of the King's business to bring it into the King's treasures.

(KING *draws off his ring and gives to HAMAN as an official seal.*)

KING. The silver is given to thee, the people also, to do with them as it seemeth good to thee. Send forth what decree thou wilt and seal it with the King's seal.

(*Exit KING.*)

HAMAN (*to a remaining attendant*). Go, fetch hither the scribes that they may know the nature of the decree to be written. Haste!

(*To another attendant*). Seek out a soothsayer and bid him cast lots until he find the day on which the lot falls for a great undertaking. Then shall he send word to Prince Haman here in this Court. Go, bring the answer with great speed.

(*SCRIBES enter, with a show of reverence—this to be taken slowly to cover a period of time to make it possible for the absent soothsayer to do his work.*)

1ST SCRIBE. My Lord Haman, live for ever!

2ND SCRIBE. My Lord Haman, live for ever!

1ST SCRIBE. My Lord, what is thy command?

HAMAN (*slowly*). That letters be sent by post into all the King's provinces. By the King's command the decree shall be read in the palace of Susa and shall be copied and published to all the peoples throughout the land. And the decree shall be written in the King's name and sealed with the King's seal.

(*Enter MESSENGER with obeisance.*)

HAMAN. Art thou from the soothsayer?

MESSENGER (*bowing*). Yea, my lord.

HAMAN. What answer dost thou bring?

MESSENGER. The auspicious day, my lord, will be the thirteenth day of the month of Adar.

(*MESSENGER retires.*)

HAMAN (*turns to scribes*). Write the decree thus "King Xerxes commands that on the thirteenth day of the twelfth month, which is the month Adar, that his people throughout every province shall destroy, slay, and cause to perish all Jews, both young and old, little children and women, in one day, and shall take the spoil of them for a prey.

"Signed with the King's seal."

Let the posts go forth in haste by the King's commandment.

(*Exit SCRIBES to left and HAMAN to right.*)

ACT II

SCENE I (*Chapter IV*).

Place. Courtyard. (The scene is placed there for convenience of staging.)

Time. After the decree is published.

Characters. ESTHER. MAIDENS. HATHACH (Chamberlain).

(*Enter MAIDENS to wait for the Queen.*)

1ST MAIDEN. The Queen desires that we wait here. She cometh forth from her chamber to rest awhile in the sunshine of the courtyard. I wonder if the Queen hath already heard the news that is passing in the city!

ESTHER (*entering from the right*). What news?



FIG. 19

Esther and the King

(*Costumes from sculptures at Persepolis and (the Soldier) the Palace of Darius at Susa.*)



FIG. 20

"So long as I see Mordecai the Jew"

(*Costumes from sculptures at Persepolis.*)

MAIDEN. O Queen, the land is full of woe. It is said, on every hand, that in every province wheresoever the King's commandment and his decree have come, there is great mourning among the Jews, and fasting and weeping and wailing, and many lie in sackcloth and ashes. There is one Mordecai, who sitteth at the King's gate, and he hath rent his clothes and put on sackcloth with ashes, and hath gone out into the midst of the city crying with a loud and bitter cry.

ESTHER. Call for my chamberlain, Hathach, whom the King hath appointed to attend upon me. He is within call and can attend immediately.

(*Exit MAIDEN, who returns with HATHACH.*)

ESTHER. Come hither and tell me what news thou hast of that which is happening in the city. What knowest thou of Mordecai the Jew, of whom rumour speaks?

HATHACH. I have spoken with this same Mordecai. I was on my way hither to speak with thee, O Queen, when thy maiden called me. As I went forth unto the broad place of the city, which is before the King's gate, I met the Jew Mordecai, who charged me to bear a message to thee, O Queen.

ESTHER. What is it? Say on.

HATHACH. Mordecai cries aloud with a bitter cry for the woe which has come upon all his people. The wrath of Haman is upon him because he will not bow down nor worship him. He, Mordecai, sends by my hand a copy of the decree which hath been sent forth throughout Susa and all the King's provinces to destroy all men, women, and children of the people of the Jews.

(HATHACH presents decree to ESTHER, who reads it with signs of grief.)

And furthermore, O Queen, Mordecai doth now charge thee that thou shouldst go in unto the King to make supplication unto him, and to make request before him for the people of the Jews.

ESTHER. Go, seek out Mordecai once again, and say unto him: All the King's servants, and the people of the King's provinces, do know that whosoever, whether man or woman, shall come unto the King into the inner court, who is not called, there is one law for him, that he be put to death, except such to whom the King shall hold out the golden sceptre, that he may live: but I have not been called in unto the King these thirty days.

HATHACH. Even so, O Queen, but Mordecai will return answer to that. He will surely say, "Think not with thyself that thou shalt escape in the King's house, more than all the Jews. For if thou altogether holdest thy peace at this time, then shall relief and deliverance arise for the Jews from another place, but thou and thy father's house shall perish: and who knoweth whether thou art not come to the kingdom for such a time as this."

(*Esther is lost in thought.*)

ESTHER (*rising*). Return unto Mordecai and take this answer—Go, gather together all the Jews that are present in Susa, and fast ye for me, and neither eat nor drink three days, night or day: I also and my maidens will fast in like manner; and so will I go in unto the King, which is not according to the law; and if I perish, I *perish*.

(*Exit HATHACH.*)

(*To MAIDENS.*) Be silent that we may consider what plan may be most pleasing to the King. (*Pause.*) (*QUEEN sits in deep thought, then rouses herself.*)

In three days all shall be ready. Let us go to prepare a banquet to which shall be invited the King and Haman the Grand Vizier. Set out the royal apparel that I may appear fair in the sight of my lord the King.

(*Exit all.*)

SCENE II (*Chapter I*).

Place. Courtyard.

Time. Three days later.

<i>Characters.</i>	KING.	ZERESH, WIFE OF HAMAN.
	ESTHER.	FRIENDS OF HAMAN.
	HAMAN.	ATTENDANTS.

(*Enter ESTHER and one ATTENDANT, from the right.*)

ESTHER. The King will shortly pass this way. It is not within the law that I should go unto the King, but if the decree of Prince Haman is carried out not only I but all my father's house will perish. I will stand therefore here in the King's way. (*Sounds—voices and a trumpet in the distance.*)

But hark! I hear sounds afar off. Surely the King cometh even now. Pray ye that I may find favour in the King's sight.

(Enter KING, carrying the golden sceptre in his hand, and speaking low to one of the OFFICER-ATTENDANTS.)

KING. Let us tarry awhile. The coolness of the garden is welcome, for the sun is yet high. We will be seated.

(Sits, his ATTENDANTS grouped near. He catches sight of ESTHER and looks keenly.)

Is it not Esther the Queen who stands within the Court?

(To ESTHER.) Draw near to me, O Queen. Behold! thou art beautiful, O my love. Thy lips are like a thread of scarlet, thy mouth is comely. Thou hast ravished my heart.

(He holds out the golden sceptre to ESTHER, who has drawn near.)

Thou hast obtained favour in my sight.

(ESTHER touches the top of the sceptre.)

What wilt thou, Queen Esther? What is thy petition? Ask and it shall be granted unto thee. And what is thy request? Even to the half of the kingdom it shall be performed.

ESTHER. My petition and my request is: if I have found favour in the sight of the King, and if it please the King to grant my petition, and to perform my request, let the King and Haman come to the banquet that I shall prepare for them, and I will do so to-morrow as the King hath said.

KING. It shall be even as thou sayest.

(To ATTENDANT.) Go forth, and seek Haman and cause him to make haste, that it may be done as Esther hath said.

(To ESTHER, rising.) Let us go hence, within the palace.

(Exit KING, QUEEN, and chief attendants.)

ATTENDANT *(to remaining attendant).* I go to seek Prince Haman to deliver to him the King's message.

2ND ATTENDANT *(standing on left corner of stage and looking off).* Go not, he draweth near. I see him walking this way together with Zeresh, his wife, and friends.

(Enter HAMAN and friend talking together, followed by his wife and others.)

ATTENDANT. The King, O Prince Haman, hath even now left the court and hath delivered to me a message to be given unto thee.

HAMAN. What is the message?

ATTENDANT. The Queen is preparing a banquet and to-morrow you are called to attend as a guest, together with the King.

HAMAN *(to wife and friends).* Hark! this is a day of joy and gladness when even the Queen is delighted to show me honour. The King hath granted me riches and glory and advanced me above all the princes and his servants, but now! the Queen hath let no man come in with the King unto the banquet that she hath prepared but myself, and to-morrow am I chosen by her together with the King.

(With change of tone.) Yet all this availeth me nothing so long as I see Mordecai the Jew sitting at the King's gate.

ZERESH. My lord, fret not thyself. Let a gallows be made of fifty cubits high, and in the morning speak thou unto the King that Mordecai may be hanged thereon: then go thou in merrily with the King unto the banquet.

HAMAN. The thing pleaseth me—it shall be done. I will go hence and order that the gallows be made with haste and that they shall stand in my house and be in readiness. So shall the death of Mordecai be accomplished.

(Exit all.)

ACT III

SCENE I (*from Chapter VI, v. 1-11*).

Place. Courtyard.

(The text has been arranged to make it possible to play the scene in the same place as before.)

Time. Night.

Characters. KING. ATTENDANTS. HAMAN.

KING (*enters courtyard with two ATTENDANTS*). Sleep cometh not to me. I have withdrawn from my bedchamber and will seek the cooler air of the garden. I am a-weary.

(*Sits on the seat.*) Bring hither the book of the records of the chronicles, and let them be read before me.

(*Exit 1ST ATTENDANT.*)



FIG. 21

"O Queen, have mercy!"

(*Costumes from sculptures at Persepolis*)



FIG. 22

"Let the writing be written"

2ND ATTENDANT (*approaching*). O king, let me I pray thee spread a covering upon thy couch, so shall it be softer and sleep may come to thee. (*Covering is spread.*)

(**1ST ATTENDANT** *returns with the roll on which the records are written and stands to one side.*) •

KING. Open the roll and read. (**ATTENDANT** *opens at the last writing and reads.*)

"It came to pass that the life of the great King Xerxes was in danger. Behold! two of his chamberlains, who kept the door of his palace, plotted to lay hands upon the King and put him to death. And surely would this have come to pass but for Mordecai, a Jew who sat at the King's gate. He caused the news to be brought privily to the Queen and the King's life was spared. By order of the King Xerxes is it not written in the book of the chronicles?"

KING (*raising himself*). What honour and dignity hath been done to Mordecai for this?

ATTENDANT. There is nothing done for him.

KING. Which Officer or Prince is on duty without the court?

ATTENDANT. Behold! Haman standeth without the court.

KING. Let him come in.

(Enter HAMAN)

(To HAMAN) I pray thee say what shall be done unto the man whom the King delighteth to honour

HAMAN *(aside)* To whom would the King delight to do honour more than to myself?

(To KING) For the man whom the King delighteth to honour, let royal apparel be brought which the King useth to wear, and the horse that the King rideth upon, and the royal crown which is set upon his head, and let the apparel and the horse be delivered to the hand of one of the King's most noble princes, that they may array the man withal whom the King delighteth to honour, and cause him to ride on horseback through the street of the city and proclaim before him, "Thus shall it be done to the man whom the King delighteth to honour"

KING Make haste and take the apparel and the horse, as thou hast said, and do even so to Mordcai the Jew, that sitteth at the King's gate let nothing fail of all that thou hast spoken

(Exit HAMAN)

(To ATTENDANT) The morning dawneth and yet have I had no rest I will go within and seek my bedchamber and lie upon my couch Peradventure sleep may come to me *(KING retires slowly and wearily)*

(Stage is empty but in the distance is heard a voice which proclaims, Thus shall it be done unto the man whom the King delighteth to honour Thus shall it be done)

SCENE II *(from Chapters VII and VIII, v 4-17)*

Place Banqueting Hall

(The Banquet can be set in the Courtyard if desired)

Time Next day

Characters KING HAMAN QUEEN ATTENDANTS

(Table spread with fruit, wine, meats Servants in readiness Seats for KING, HAMAN, QUEEN)

(KING enters with attendant, followed by HAMAN)

QUEEN O King, live for ever! May it please my lord to be seated *(KING sits)*
And my lord Haman also *(Shows HAMAN to a seat)*

KING Let the Queen be seated *(She sits Wine is passed and food taken)*

KING What is thy petition, Queen Esther, and it shall be granted thee, and what is thy request? Even to the half of my kingdom it shall be performed

ESTHER If I have found favour in thy sight, O King, and if it please the King, let my life be given me at my petition and my people at my request For we are sold, I and my people, to be destroyed, to be slain, and to perish But if we had been sold for bondmen and for bondwomen, I had held my peace, although the adversary could not have compensated me for the King's damage

KING. Who is he and where is he, that durst presume in his heart to do so?

ESTHER. An adversary and an enemy, even this wicked Haman *(Points to HAMAN. HAMAN cowers with fear)*

KING *(in great anger turns to HAMAN).* Thou! thou hast done this deed!

(KING, in uncontrollable anger, rises and walks away into the garden, off stage)

DRAMATIC WORK

HAMAN (*to Esther*). O Queen, have mercy. (*Kneels to ESTHER.*) Have mercy upon me to spare my life. The King is full of anger and will determine much evil against me. Wilt thou, O Queen, entreat the King to show mercy? (*KING returns.*)

KING (*looking round on all*). What meaneth this? What is this tale?

AN ATTENDANT. Behold the gallows 50 cubits high which Haman hath made for Mordecai, *who spake good for the King*, do they not stand in the house of Haman?

KING (*to ATTENDANT*). Take Haman and hang him thereon. (*Exit HAMAN.*)

(*To all.*) Thus is the King's wrath pacified. (*He sits.*) (*ESTHER kneels before the KING.*)

ESTHER. O King, I entreat thee to look with favour upon thy servant who renders thanks unto thee for sparing the life of Mordecai, who is her kinsman. She is of the same blood as Mordecai the Jew. I pray thee that thy servant may continue to find favour in thy sight.

(*KING holds out the golden sceptre. ESTHER rises and stands before the KING.*)

ESTHER. If it please the King, and if I have found favour in his sight, and the thing seem right before the King, and I be pleasing in his eyes, let it be written to reverse the letters devised by Haman, which he wrote to destroy the Jews which are in all the King's provinces. How can I endure to see the evil that shall come unto my people? or how can I endure to see the destruction of my kindred?

KING (*rising and drawing off his ring, which he gives to ESTHER*). Write ye to the Jews, as it liketh you, in the King's name, and seal it with the King's ring: for the writing which is written in the King's name, and sealed with the King's ring, may no man reverse.

And this shall be told unto the scribes: "Let the writing be written in the name of King Xerxes, and sealed with the King's ring, and be sent by posts on horseback riding on swift steeds used in the King's service. Let the posts be hastened and pressed on by the King's commandment; and the decree be given out in the palace of Susa.

And in every province and in every city, whithersoever the King's commandment and his decree come, there shall the Jews have gladness and joy, a feast and a good day."

(*Exit KING, who motions the QUEEN to follow. He is followed by ESTHER and all attendants.*)

(THE END.)

III. ACTING OF PLAYS OF RECOGNIZED MERIT

Space will not allow many words on the subject of plays by authors of recognized merit. The greater emphasis has been placed on the value of training pupils to understand dramatic work through experience. Without that training many of them will have little true appreciation of the merit of a good play.

In this last stage the teacher should introduce his class to plays which are worth the study in every sense of the word. The children should meet the music of words, words of expression finely chosen, situations true to life and well

worked out, characters clearly defined, thoughts worthy of consideration.

Humorous plays should alternate with those of deeper meaning.

A few suggestions of plays for which the eldest pupils are now ready are—

Medieval

The Story of Noah.

Scenes from The Wakefield Nativity Play.

Shakespeare

"A Midsummer Night's Dream."

"Twelfth Night."

"Merchant of Venice."

"Macbeth."

These are perhaps the best to begin with, and in that order.

Bunyan

Scenes from "Pilgrim's Progress."

Goldsmith

"She Stoops to Conquer."

Sheridan

Part of "The Rivals."

MODERN PLAYS

Barrie

"Quality Street."

Drinkwater

Scenes from "Abraham Lincoln."

Scenes from "Cromwell."

L. Housman

Some of the simpler plays of St. Francis, such as "Sister Clare."

A List of Plays for Young Players and Others, compiled by the Junior Plays Committee of the Village Drama Society (Nelson), gives useful particulars of a number of plays suitable for young people of all ages, and many modern plays are included.

It is well to remember that if a modern play is being produced for a public audience with an entrance fee there is always a royalty fee to pay and it may be a heavy one.

Elementary Stagecraft

No pupils have made a true study of dramatic work unless they have discovered the importance of the work of production and what that really stands for.

There is no space here to speak of the planning of the stage, construction of properties, making of clothes, arrangement of lighting. These are subjects which will call upon the Art, Handicraft, and Science departments to lend a hand. Excellent suggestions can be gained from some of the modern books on these subjects. One

of the most recent is *The Improvised Stage* by Marjorie Somerscales (Pitman, 5s.).

The writer of that book understands the limitations and difficulties of school conditions and has tried to meet them in a thoroughly practical way. The clear illustrations help the reader to carry out the directions in the text.

The same author has prepared a supplementary series of plays, to be issued by Pitman.

A last word might fitly deal with the subject of rehearsals. These need to be enjoyed by all who attend them, or inspiration is lost. The big class is our bugbear. It is wise to invent different ways to tackle rehearsals. If they are not boring, the pupils will attend without difficulty and in their free time.

A class was preparing scenes from "A Midsummer Night's Dream." The interest of the whole class needed to be kept alive. The teacher had resource. Here are some of the lines on which she worked. Two or three things were mentioned and the class was set to watch to find out why Shakespeare had done particular things. One day a notice went up on the board to be considered before the next rehearsal: "Do you think Peter Quince an irritable man, or jovial, or masterful? Judgment will affect the acting." When the rehearsal time came the different conclusions had to be tried out. One day the class was split into three groups. Each group had a corner of the room to themselves and were set to prepare a scene and then act it.

PRODUCER'S COPY OF THE PLAY

If the acting is to be really efficient all details should be thought out to a finish and be recorded in a producer's copy of the play. The actors will try out many of their movements, and cast and onlookers should together observe, discuss, criticize, and finally decide. Often some movement will be tried in different ways. Should an actor fall forward or backward? Let both be tried and judgment given. All final judgments should find their way into the producer's copy.

Thus will vanish much of that irritating vagueness, waste of time, or argument that can spoil the spirit of the rehearsal and creep into the play and spoil its vitality and reality.

PRODUCTION OF PLAYS

THE production of a play involves much that needs careful preparation in advance besides the actual rehearsals and memorizing of words. The adaptation of the stage for the purposes of the play must be thought out. For example, whether alterations must be made to the structure or whether scenery and properties

The simplest way of providing a background for the actors is to put screens or curtains round one end of the room to be used. Many schools possess a few curtains or screens which can be used, and if not can usually borrow them. Two different screens can be made temporarily alike by being covered on one side with material,

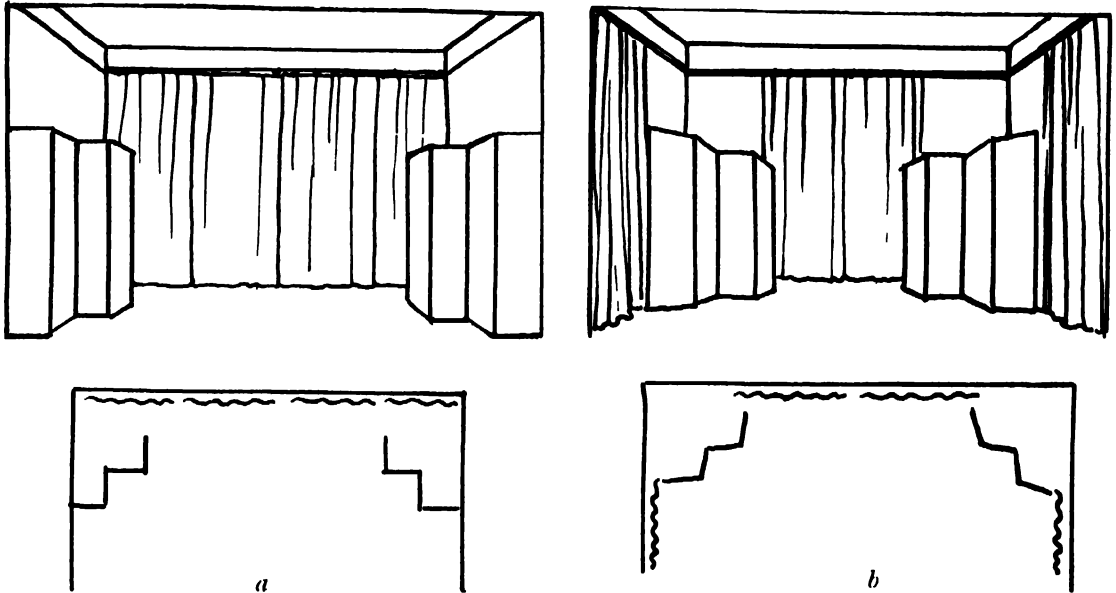


FIG. 1

Two Arrangements with Screens and Curtains

must be made. After this the producer must think out how these requirements are to be given concrete shape, what colours are to be chosen, what materials are to be bought, and who is to make them up

Stage Setting

Teachers who teach one class all the time have the advantage of being able to control all the operations for a production, but a specialist in English can, except for the actual making of the properties and clothes, do a great deal by himself or with his own class. To begin with he can think out the actual stage setting.

attached by drawing pins. Screens require no extra attachment, but curtains, if room is to be left for players behind the scenes, must have hooks fixed to the picture rails to carry wires. If there is a door, or if entrances can be contrived with screens, then the curtains can be suspended flat against the wall, from the picture rail. The following diagrams show different arrangements of two fourfold screens and four old window curtains. If there is any architectural feature that can be used, such as a door or a window, it will be an advantage for many plays. For a domestic scene it is sometimes possible to use the walls of the room, but schoolrooms often have unsuitable features or objects which it is

necessary to hide. The plain background given by the curtains helps to cut off the figures from ordinary life. Screens are also useful to draw across the front of the stage instead of a proscenium curtain.

The Producer's Copy

The background being settled in a general way, the producer, with a copy of the play in his hand, can note down all possible exits and entrances, changing them if necessary to suit his own stage. He can also note what scenery will be required (e.g. some suggestion of a window or fireplace) and where it can be placed; or whether it can be dispensed with altogether.

He will also be able to note what properties are needed.

The making of a producer's copy, although some preliminary work must be done by the producer himself, can also be done quite successfully by the class. A good plan is to have copies of the play hektographed (or copied out by the children themselves) in two columns, one for the text and one for suggestions, as in the following example. This short extract from the sheep-shearing feast in "The Winter's Tale" is used for suggestions for the chief movements and positions of the actors. It does not give any suggestions for interpretation of character, but concentrates on the problem of getting the actors on to the stage without crowding or inconvenience.

THE WINTER'S TALE

ACT IV, SCENE 3

Bohemia. A lawn before a Shepherd's Cottage

(*Perdita and Florizel have been conversing before the cottage. Fig. 2 shows the plan of the stage with the cottage at the back. Right and left means right and left of the actors. Down stage is the front of the stage. Up stage is the back.*)

Enter Shepherd, with Polixenes and Camillo, disguised: Clown, Mopsa, Dorcas, and other shepherds and shepherdesses.

Entrance from right.

Takes Perdita's hand and brings her forward.

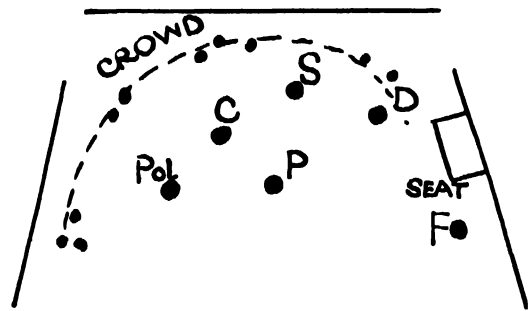
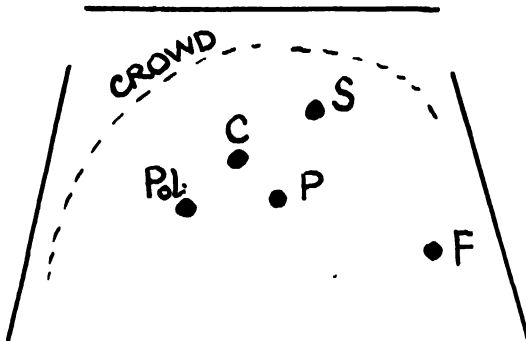
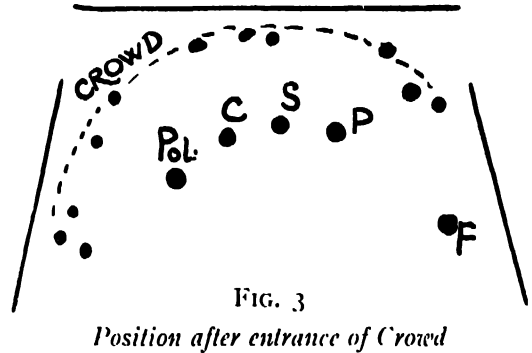
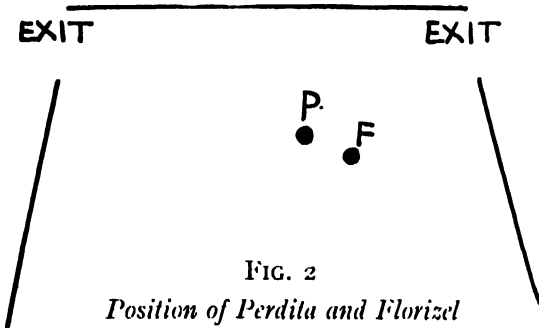
Flo. See, your guests approach:
Address yourself to entertain them
sprightly,
And let's be red with mirth.

*Florizel withdraws a little down stage left.
Shepherd advances to Perdita, followed by Polixenes
and Camillo. All three stand in the centre of the
stage. The rest disperse round the right and back.*

Shep. Fie, daughter! when my old wife lived,
upon
This day she was both pantler, butler,
cook,
Both dame and servant; welcom'd all,
serv'd all;
Would sing her song, now dance her turn;
now here,
At upper end o'the table, now i' the
middle;
On his shoulder, and his; her face o' fire
With labour, and the thing she took to
quench it,
She would to each one sip. You are retir'd
As if you were a feasted one, and not

The hostess of the meeting : pray you, bid
These unknown friends to us welcome ;
for it is
A way to make us better friends, more
known.

Both facing Polixenes and Camillo.



Come quench your blushes, and present
yourself.

That which you are, mistress o' the feast :
come

And bid us welcome to your sheep shear-
ing,

As your good flock shall prosper.

Perd. (to *Pol.*) Welcome, Sir :

It is my father's will I should take on me
The hostess ship o' the day :

(To *Cam.*) You're welcome, Sir
Give me those flowers there, Dorcas.

Leads her up to Polixenes.

*Perdita comes forward. Shepherd falls back, look-
ing on with pride.*

Perdita, Camillo, and Polixenes right centre.

[It is evident now that (a) there must be a bunch of flowers ; (b) that Dorcas must be near enough to *Perdita* to hand them to her, and (c) that the flowers must be in a convenient place for Dorcas to reach. The position of Dorcas and the bunch of flowers can now be settled and written in at the beginning of the scene. She can, on entry, go round with some of her friends to the left, and a seat can be on the left, as in Fig. 5, with the flowers on it.]

Perd. Reverend Sirs,
 For you there's rosemary and rue; these
 keep
 Seeming and savour all the winter long:
 Grace and remembrance be to you both,
 And welcome to our shearing.

[The placing of a seat for the flowers is done because a seat will be useful for the old men to sit on later. The class may not suggest this until they come to place where the old people watch the dance. As the scene proceeds it will also become clear what are to be the positions of Clown and Mopsa, who both have speaking parts, while the entrance of Autolycus causes a new shifting of the kaleidoscope.]

Dorcas hands flowers. Perdita gives them to Polixenes and Camillo.

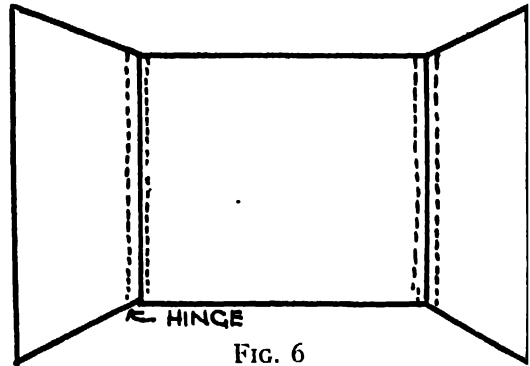


FIG. 6

Folding Cardboard Background

Properties and Scenery

During the study of the scene it will be found what properties and scenery are needed, if any. This particular scene does not really need scenery. The diagrams shown in Figs. 2, 3, 4, and 5 p. 259 can be worked out on the blackboard, but the clearest way of showing the movements is a small model stage on which little paper figures and properties can be pushed about to test various arrangements.

Model of Stage

A simple piece of apparatus (Fig. 6) is a representation of one end of a room, made of three pieces of cardboard about 18 in. high hinged together with tape or bookbinder's cloth. Cur-

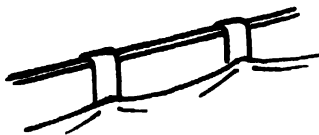


FIG. 7

Curtain Hooked over Cardboard Background

tains can be made to hang over this by means of little hooks sewn to the material. Screens can be made of stiff mounting paper creased to the required number of folds. The curtains should be of the same colour as those to be used for the real performance.

For studying a play without any intention of an actual production a set of two-fold screens made of stiff

paper is very useful. They should be about 10 in. or a foot high and of a neutral colour.

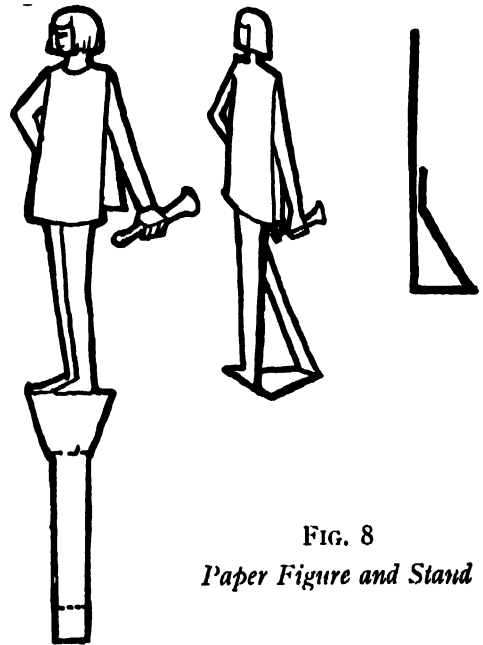


FIG. 8

Paper Figure and Stand

These can be arranged in a variety of ways to form a background for small figures of 5 in. or 6 in. in height. The figures should be drawn on stiff paper with a flap left at the bottom to double up as in Fig. 8.

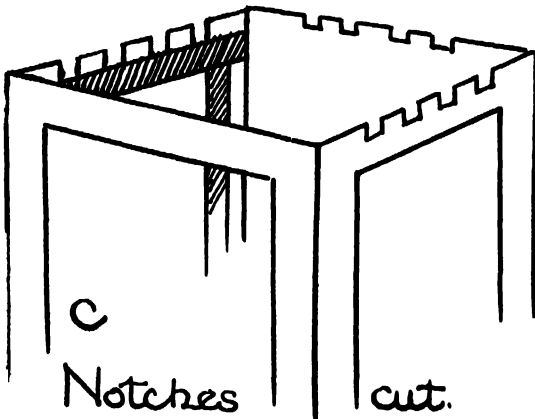
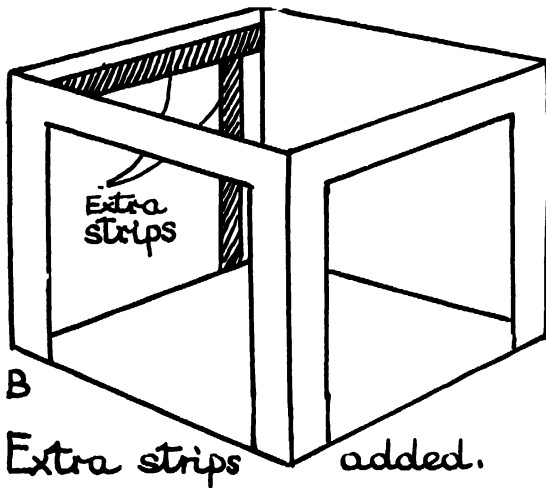
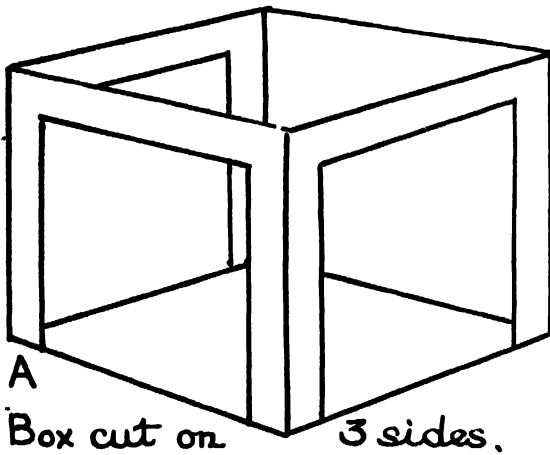
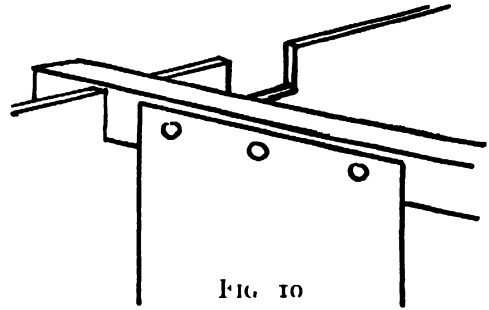


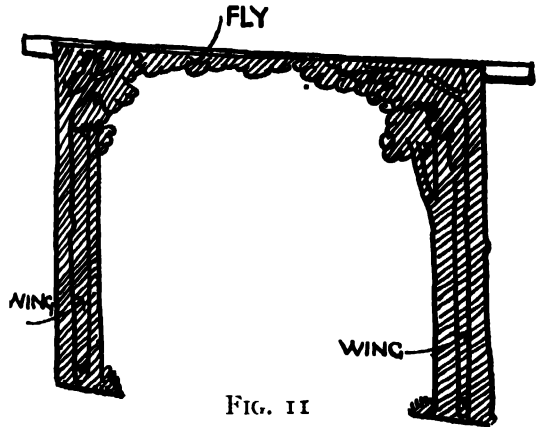
FIG. 9

Making a Model Theatre from a Hat Box

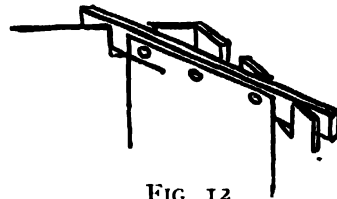
If anything a little more elaborate is desired, a model theatre can be made very quickly from a large cardboard hat box. Remove the lid of the hat box and cut out a square opening on



Rod Holding Scenery



Rod Carrying Fly and Wings



Flat Fixed across Corner

A B The rod for the flat must be thinner to go slantwise into the notches. A strip of cardboard will do.

three of the sides. The tops and sides of the openings need pieces of cardboard attached by glue or paper-fasteners to form a stiffening. The notches shown in Stage C are to hold the little rods, made of light strips of wood, which carry the scenery.

There may be complete sets of scenery for any scenes, including backcloth, "wings" (strips to hang at the sides to mask the entrances),

"flies" (strips to hang across the top), and "flats" (broad pieces to lie parallel, or nearly so, with the sides). Such a stage as this may also be hung with curtains.

The figures and equipment of a model stage make an interesting piece of work for an art class, the cleverer children making the figures and the less talented the properties, such as sundials or clipped yew trees. If the class is studying costume, a whole outfit can be made for each figure in the usual way of making dresses for flat paper dolls.

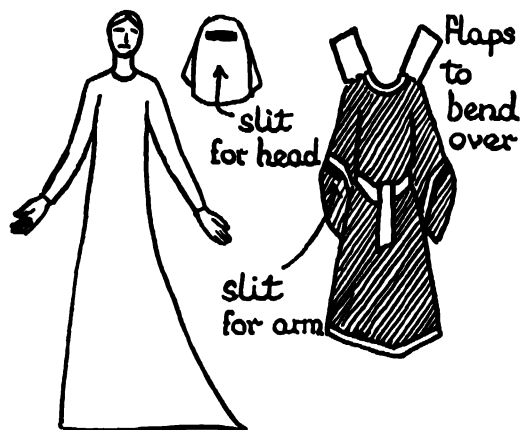


FIG. 13

A Paper Figure with Two Sets of Paper Dresses, Norman and Elizabethan



FIG. 14

Crêpe Paper Figure

Two strips should be torn a little way up for arms

Paper figures will not, of course, sit down or make any change of movement. For this purpose little dolls fixed to a stand will be better, though for any attempt at real action puppets worked from above must be used.

Besides working out the movements of the actors, colour schemes can be studied on a model stage, either through different dresses made for the paper dolls or by scraps of crêpe paper screwed up into shapes rather like little figures. For scenery, cut paper is most useful. The foundation should be stiff paper on which the pieces can be stuck, extra foundation paper being cut away at the finish.



Colour Schemes

It must be remembered that a stage colour scheme is not stationary. It is like a kaleidoscope, shifting into new combinations all the

time, and all the arrangements as the figures move about must be thought out and experimented with. In the scene from "The Winter's Tale," supposing Perdita and Florizel to be

given, but to leave the work to the last moment only results in slipshod, unsatisfactory work, and the victimization of one or two willing scholars working out of school hours. For example, the

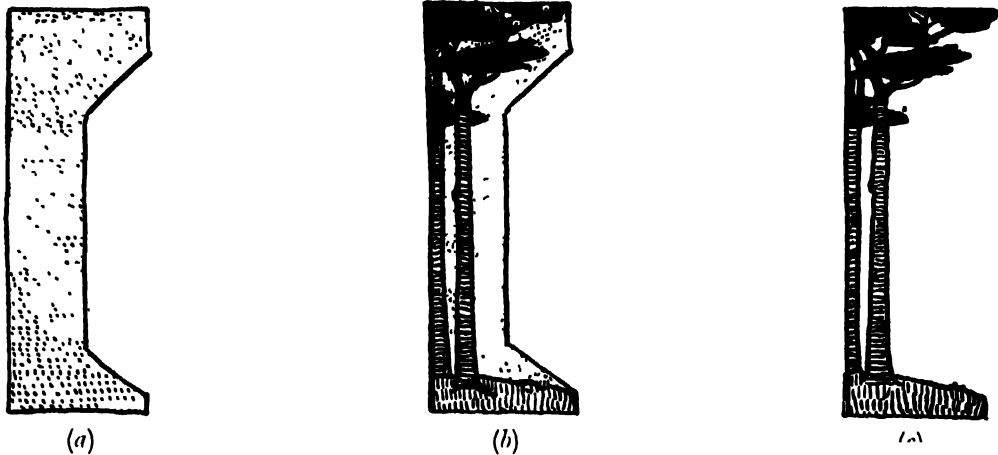


FIG. 15

Making a Wing in Cut Paper

- (a) Stiff paper foundation
- (b) Coloured paper stuck on black-green for foliage and twigs of pines, red-brown for stems, and green for grass
- (c) Wing with superfluous paper cut away

dressed in white and rose against a green background, when the shepherd and the rest of the company enter it will not be a white and rose and green harmony any longer, unless it is to be a very stylized production in which all the characters are dressed in the same colours. This method is easier to do and has the merit of simplicity and unity of effect, but it does not suit every kind of play, and, even if it is adopted the movement of the characters still causes different arrangements, which may be pleasing, but which may, if care is not taken, turn out to be lopsided or clumsy.

Organizing the Preparations

When properties and clothes are required for a real performance, notice should be given to the departments concerned at an early stage. The producer, who has studied the play beforehand, will know whether fireplaces or seats or crowns will be required, even if he has not yet got his class to think it out. Properties can be made very well in Handwork lessons if time is

making of two pairs of angel's wings (of the kind that have separate feathers of crêpe paper gummed on a buckram foundation) can make the leisure time of two neat-fingered and industrious girls a burden to them for a week, but if

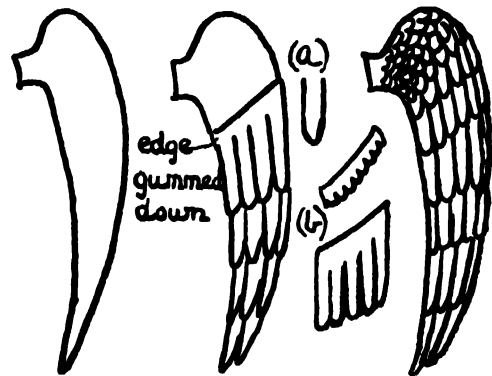


FIG. 16

Making of Feather Wings showing Feathers Single (a) and in Groups (b)

There should be a little paste down the middle of each feather to about half-way down

the work is divided up in a class, or, failing that, a properly organized group to work after school, it can be done in about an hour. Two people can cut out the buckram shapes from a pattern, while the rest are taught how to cut out the "feathers." If the wings are to be shaded there can be a group for each colour. By the time the wings are cut out there will be enough paper feathers to begin sticking.

In the same way, if a fireplace is wanted and the handwork teacher is supplied in good time with a specification of the kind of things required (or, best of all, a rough little model) a group can be got together to make one in strong straw-board. Two girls once made an excellent fireplace working from a little model supplied by the English teacher, who had spent the previous evening copying her sitting-room fireplace in cardboard and safety pins. But, if the work is neglected till the last minute, the only thing the unfortunate Art and Handwork teacher can do is to make a hasty sketch of the simplest kind of thing that can be drawn on brown paper and hand it over to the most capable pupil in the school.

Work of this kind, that is, the making of stage properties, in a Handwork class provides very good training in responsibility, and is also a test of the ability of the different members of the class to use what knowledge and skill they possess on a given occasion.

Roughly speaking, the making of properties can be divided into three types of work—

1. Work requiring invention, forethought, judgment in an emergency, and skill in overcoming difficulties.

2. Work requiring common sense, neatness, and a straight eye, but not any power of invention.

3. Work requiring ability to follow simple directions; an ability which is, of course, assumed in those able to do the first two types of work.

When the work has been sorted out according to type the teacher's work is—

1. To group the class for the principal work, odd jobs being left for the moment. A sensible group leader must be in charge of each group.

2. To work out the procedure to be followed with each piece of work. The teacher should

follow the work through in his mind, noting the materials required, the length of time it is likely to take, and the accidents that may occur. Readjustments in the grouping may be made here, e.g. if a very slow worker has been given work that will take a long time, or a short-sighted worker something too detailed, they can be moved.

3. To decide which piece of work (if any) will need special teaching in the first lesson.

4. To write instructions for the groups doing the rest of the work. Instructions should have bold headings and diagrams, and are much clearer when written in the imperative mood. Pictures should accompany the instructions, and for such things as Elizabethan ruffs, for example, they should be reproductions of contemporary clothes or paintings.

5. To plan the lesson for the group which is to be specially taught.

6. To decide what to do with the odd jobs. There are two lines of action which may be combined if the play requires many little odds and ends—

- (a) To allot the making of all the odds and ends to one group.

- (b) To keep them in reserve to be given out, with instructions, to any member of a group who either finishes early or has to wait while something is pressed or dried, etc.

There remains now the materials: the buying of them and the assigning to the different groups. When this is done there will be a row of little piles of material, instructions for working, drawings or photos of the finished objects, boxes or envelopes in which to keep the work.

Example of Scheme as Worked Out

A concrete example will make it clear how the work proceeds. A handwork class was asked to undertake the properties for a performance, without scenery, of scenes from *The Alchemist* by Ben Jonson (version in King's Treasures Series). The accompanying figures with their descriptions show what was being aimed at. The dresses and objects were to be well made, providing a nucleus for an acting wardrobe. In passing it may be mentioned that good-sized



SUBTLE

FIG 17

*Doublet and Trunks of Orange-brown and Fawn Cotton Damask
Fawn Stockings
Black Leather Shoes with Orange-brown Rosettes
Black Cap
Black Velvet Cloak with Signs of Zodiac in Gill Braid
on Orange-red Circles Lightly Sewn to the Cloak
Gold Belt
Brown Leather Wallet*



FACE

FIG 18

*Doublet and Breeches of Brown Casement, Trimmed with Darker Brown Dyed Tape
Brown Shoes and Stockings
Brown Belt Hanger and Scabbard
Helmet Breastplate and Backplate of Papier Mâché*

coloured drawings, with working diagrams, were made by the designer for the use of the dress-makers, and these were shown also to the Handwork class. The Needlework class was responsible for all the clothes except ruffs, hats, shoes, and stockings. The Handwork class undertook these articles together with belts, wallets,

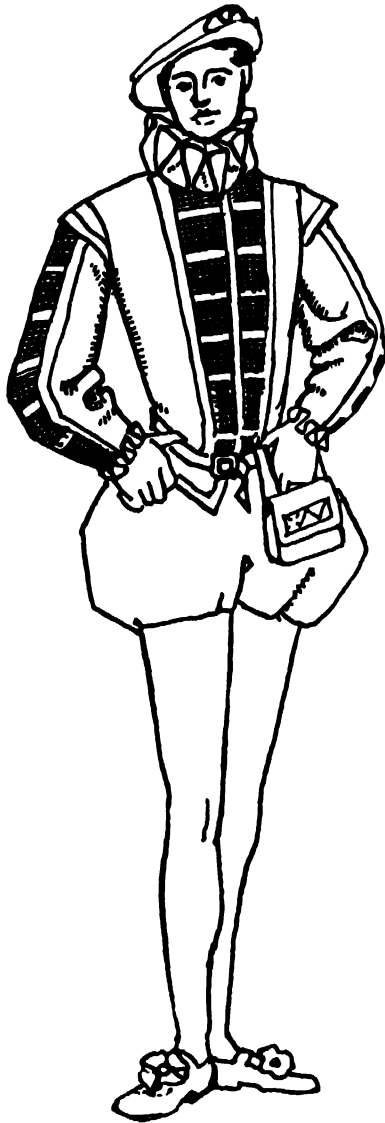
armour, the decorations on the Alchemist's cloak, and the dyeing of ribbon and tape for trimmings. This class consisted of 24 girls 13-14 years old. A gas ring or spirit stove is necessary for the work.

The work was allotted as follows—

Group 1	3 girls	ARMOUR. Face's helmet, breast- and back-plates of papier maché, sword, and scabbard; Mammon's sword and scabbard.	} Most intelligent girls in the form, especially the Armourers.
Group 2	3 girls	WALLETS for Subtle, Dapper, and Druggier.	
Group 3	3 girls	HATS for Mammon, Dapper, and Druggier.	
Group 4	9 girls	RUFFS AND WRISTBANDS for all characters (except Face's collar and cuffs, which were made by the dressmakers).	Sensible reliable girls, including some good needlewomen.
Group 5	6 girls	SIGNS OF ZODIAC on Subtle's cloak 12 signs.	Least intelligent girls.
Group 6	—	EXTRAS. Trimmings—dyeing of tape for Face, Druggier, and Dapper, and ribbon for Dol. Gold belt for Subtle; Silver belt for Mammon; Brown belt and hanger for Face. Green hanger for Mammon. Dyeing of Stockings for Mammon, Druggier, and Dol. (Face's were borrowed, Subtle's and Dapper's were bought of the right colour.) Shoes painted for Dol, Mammon, and Druggier. (The others were borrowed.) Shoe rosettes or buckles. Dol's cap.	Dyeing given out to Armourers while waiting for work to dry, rest given (according to ability) to groups as finished.

The following table, taking the work in four sections of time, A, B, C, D, shows the procedure

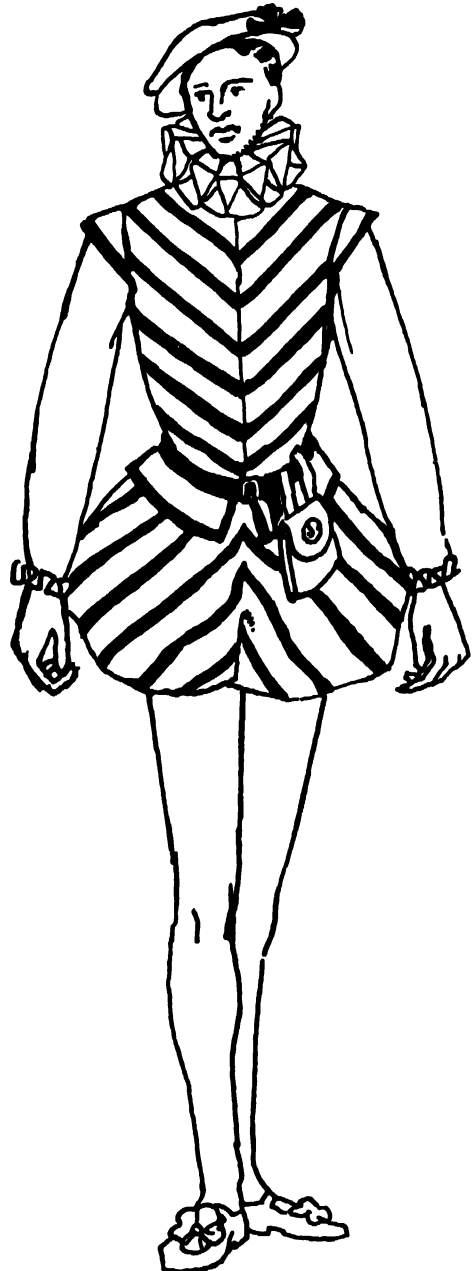
1 <i>Armour</i>	2 <i>Wallets</i>	3 <i>Hats</i>	4 <i>Ruffs</i>	5 <i>Zodiac</i>	6 <i>Extras</i>
(A) Explanation and demonstration by the Teacher.	Pattern cutting in newspaper and laying out.	Pattern cutting in newspaper and laying out	Measuring and cutting of muslin.	Drawing of signs full size. Group leader cutting stuff.	
(B) Beginning of work on helmet.	Pattern cutting in newspaper and laying out.	Cutting of material.	Measuring and cutting of muslin.	* Transfer of signs to material begun. Supervision.	
(C) Continuation of above	Cutting of leather. (Leather was in odd pieces so this took time and adjustments had to be made.)	Cutting of material and tacking of brims begun.	* Tacking of one ruff each. Supervision.	Continuation of above.	Dyeing of blue and purple tape by armourers (needed first of all by dress-makers).
(D) Beginning of work on breast-plate.	Cutting of leather.	* Tacking of brims begun and sewing up begun.	Sewing begun.	Continuation. Braid begun by quick workers.	



DRUGGER

FIG. 19

*Doublet, Trunks and Hat of Blue Casement facing
on Front, and Sleeves with Blue Velvet Edged and
Crossed with Purple Dyed Tape
Blue Stockings
Blue Shoes with Purple Rosettes
Brown Belt and Wallet*



DAPPER.

FIG. 20

*Doublet and Trunks of Grey Casement Cloth
Trimmed with Blue Dyed Tape
Hat, Grey Trimmed with Blue
Grey Stockings
Blue Shoes
Blue Belt
Brown Leather Wallet*

in the first lesson. The time sections are not necessarily equal. Written directions were given to all groups except Group 1 and read quietly to the group by the leaders. The asterisks show the teacher's movements.

The teacher gave general supervision where needed, but the asterisk shows where definite help was given. The top groups needed very little.

The work was now well under way. The following week no preparations were required as all groups had clear instructions. Group 2, at the beginning of the next lesson, was taught how to do simple tooling. After a little practice on scraps of leather, they began to draw simple patterns for the wallet flaps. The rest of the class had general supervision as required. As papier mâché needs to dry off from time to time the armourers were taken off to do dyeing (the tape being needed by the dressmakers for Face's, Dapper's, and Druggers' doublets, so that it could be stitched down before the garments were made up), and also to get on with sword, hilts, and scabbards. The blades were carved from stripwood with a gouge, by the teacher, but in a school where woodwork was taught this would not be necessary. If a larger number of girls had been available for the armour they could have prepared the foundations themselves, but as it was it had to be done

for them. If more time had been available they could have made them beforehand, after school. In making large quantities of stage properties, e.g. stencilling lengths of material, this is often necessary in addition to the classwork. It is a very popular proceeding as the children bring their tea and make it a social occasion.

Between lessons the work, with pictures and instructions, was stored as follows: ruffs in a hat box, armour on a shelf where it could dry, and the hats, wallets, and trimmings in large stout envelopes.

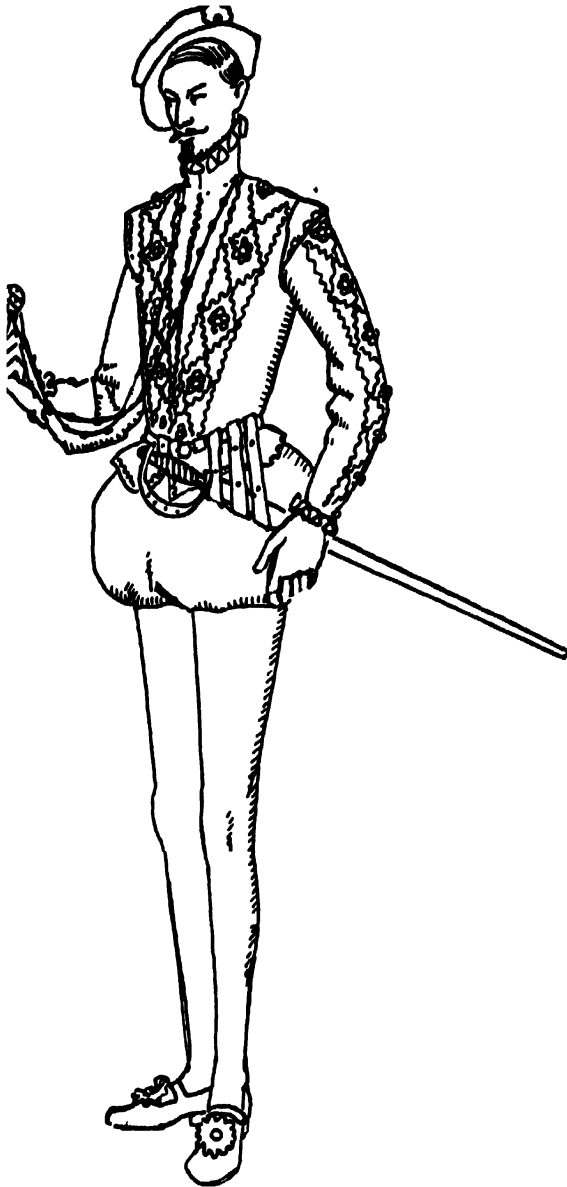
The next table shows the progress of the work in three lessons of one hour each.

A painting table must be prepared in this lesson and for the next, with newspaper, turpentine, paint, and brushes, to which the armourers and shoemakers can resort. Those of the Groups 4 and 5 who have not finished will regroup and sit together, away from the painting

In this lesson, if not earlier, it will be quite clear what extra materials are needed, and whether new work will be required next week.

Anything left over can be cleared up in a small working party, if it is not desirable to let it trail on into the next lesson. On this occasion the scabbards and the gold and silver belts needed finishing touches.

	1 <i>Armour</i>	2 <i>Wallets</i>	3 <i>Hats</i>	4 <i>Ruffs</i>	5 <i>Zodiac</i>	6 <i>Extras</i>
1st Week	Pasting begun of 2 pieces	Patterns and leather cut	Patterns and material cut Brims begun	Measuring and cutting done Sewing begun	Red circles cut At least half the signs drawn large and transfer made	Dyeing of blue and purple tape by armourers
2nd Week	3 pieces under way. Sword hilts begun	Patterns de- signed and begun	Half made	More than half done	All transferred Gilt braid on some	Brown tape and maroon ribbon for Doll's dress, dyed by ar- mourers
3rd Week	3 pieces finished Straps added Hilts finished First coat of paint.	Staining and making up	Nearly done	Finishing off. Members of both groups given extras as they finished		Stockings dyed, shoes prepared for painting, rosettes (Ruff and Zodiac makers as they finish.)



MAMMON

FIG. 21

*Doublet and Trunks of Green Velvet Trimmed
with Silver Braid and Pearls
Hat, Ditto
Silver Belt with Green Velvet Hanger
Green Stockings
Silver Shoes with Green Rosettes
Gold Sword Hilt and Scabbard*



DOLL

FIG. 22

*Dress of Orange Brown and Red Shiny Artificial Silk
over a Stiff Orange Casement Foundation, Bodice
made Double, Skirt Separate
Sleeve Puffings of Orange and Red Artificial Silk, and a
Piece of the same Material Laced on to the Front of the
Underskirt
Trimmings of Maroon Ribbon
Emerald Green Stockings
Gold Shoes with Orange Rosettes Black Cap*

Adaptation for Younger Seniors

All the work outlined above could be done by younger Seniors except the armour, which would have to be made by another class, or volunteers from another class working out of school, and the wallets, which should be of some simpler material, such as canvas and thick wool. The ruffs and belts would have to be taught more by demonstration and less by the written instructions, but as the armour would be out of the way, and the wallets simplified, the teacher could give more attention to the other work. Chain armour may be knitted with string and silvered.

Now that Handwork is allocated a place of importance in the Senior School, surprisingly good results may be obtained by co-operation between the Girls' and Boys' Departments. The application of handwork principles, learned in the course of making more utilitarian articles, to the accessories of an entertainment gives a zest to the work. While this type of project cannot be allowed to break into the scheme of Handwork except on very rare occasions, it certainly promotes interest and co-operation, and encourages the children in carrying through their enterprises by their own efforts.

The fourth week's work was as follows

<i>Armour</i>	<i>Wallets</i>	<i>Hats</i>	<i>Ruffs</i>	<i>Zodiac</i>
Scabbards made and painted with first coat Silvering or gilding of rest of armour	Finished Belts and sword hangers			Finished Shoes painted Clothes pressed for dressmakers Doll's cap

Conclusion

To organize and carry out such a piece of work successfully, however, three points should be borne in mind. First, the preliminary preparations must be very thorough. The teacher's mind should visualize all the procedure, and all the likely accidents, from start to finish, down to the smallest detail, so that she may never be taken by surprise. Secondly, the atmosphere of the class should be free and easy, like a jolly working party, where the members consult and compare notes and work in friendly rivalry: this has a great effect on getting the work through at a good speed, but it cannot be done without the solid framework given by the preliminary planning, as a tree holds together, although the wind may blow its branches and leaves into different patterns. Thirdly, the work should be graded to suit the abilities of the children. When work is to be done for a specific purpose and to a specified time, no time can be spent in letting a child do something which he does badly, however desirable it may be that he should have the practice. That must be left for another occasion. A certain amount of inexperience, however, is of no consequence for work of this kind, which will be seen at a distance.

THE GROWTH OF THE STORY-BOOK

THERE has always been a story-teller and he has always been welcome. In all countries and in all ages there have appeared men able by their gifts to weave tales that would capture heart and imagination, and transport their hearers out of their everyday existence into the realm of fantasy, where the colours are brighter, sympathies finer and keener, all life intenser and clearer. Sometimes they chose for theme the doings of men in distant lands where there was mystery and magic, which might be evil, and described fierce battles in remote places or the plight of seafarers in unknown waters. Their hearers loved to be thrilled by tales of the far-off and the terrible. But they loved, too, stories in a gentler mood, stories of the things that happened to home-keeping folk like themselves, and they would always be glad when they could laugh at some comic incident.

No country can show a more splendid roll of story-tellers than England. Chaucer and Sir Thomas Malory were early and great practitioners of an art the tradition of which has been maintained steadily through the centuries. Moreover it is noteworthy that Chaucer wrote not only tales of romantic chivalry and noble enterprise, but also tales about ordinary men and women giving an impression of the reality of ordinary life. So in due course the novel as we know it to-day took shape. It is to be found in the Elizabethan period, it was popular at the time of the Restoration (when one of the most successful novelists was a woman), and with Daniel Defoe it springs full-blown.

The accompanying chart is intended to help children to understand that there has been a continuity in the growth of the story-teller's art. Two hundred years are represented by six writers, and it is interesting to observe how at either end of the time-scale Defoe and Kipling show the same kind of genius for observation applied to their special purpose. Someone has said that in *Robinson Crusoe* Defoe reveals an exact technical knowledge of at least four crafts; every reader of Kipling has exclaimed at a similar intimate understanding of the details

of half-a-dozen trades and professions. A century after Defoe, who made fiction read like fact, came Scott the romanticist, who ranged the centuries and intoxicated his readers with accounts of high adventure and the glamorous Middle Ages; but gave them, too, pictures of simple folk who were truly of the Scottish soil, had the Scots salt in their speech, and whom all men may know for brothers.

Scott's enlargement of the scope of the novel gave it a new impetus. Four years after his death "*Pickwick*" was published, when Dickens was only twenty-four years old. It was gorgeously fresh, a marvel of invention, bubbling with an original humour; yet its inheritance from earlier novelists is evident enough.

There have, of course, been many women writers and some significant women novelists, but George Eliot was the first to receive a recognition equal to that accorded to the male authors of her time. Her efforts and her success inspired many women, and to-day there are more women novelists than men, some of them producing distinguished and influential work.

With Robert Louis Stevenson we come to an author who was known to people still alive to-day. He had set himself from boyhood to be a writer, choosing the great authors as models, and he wrote a series of romances which have not lost any of their power to persuade us and hold our attention.

And so we reach our own day and Rudyard Kipling, who in his turn has influenced many younger writers. The tradition is strong and grows.

There are two deductions which a teacher will hope to draw from a survey by the children such as has been indicated and a reading of the stories mentioned—

1. That great literature is, in a certain sense, *timeless*. Apart from certain trifling differences of vocabulary, *Robinson Crusoe*, for instance, might belong to our own generation.

2. That all great novelists link together in their genius for understanding their fellow men and women, their sensitive sympathy, and their close power of observation.

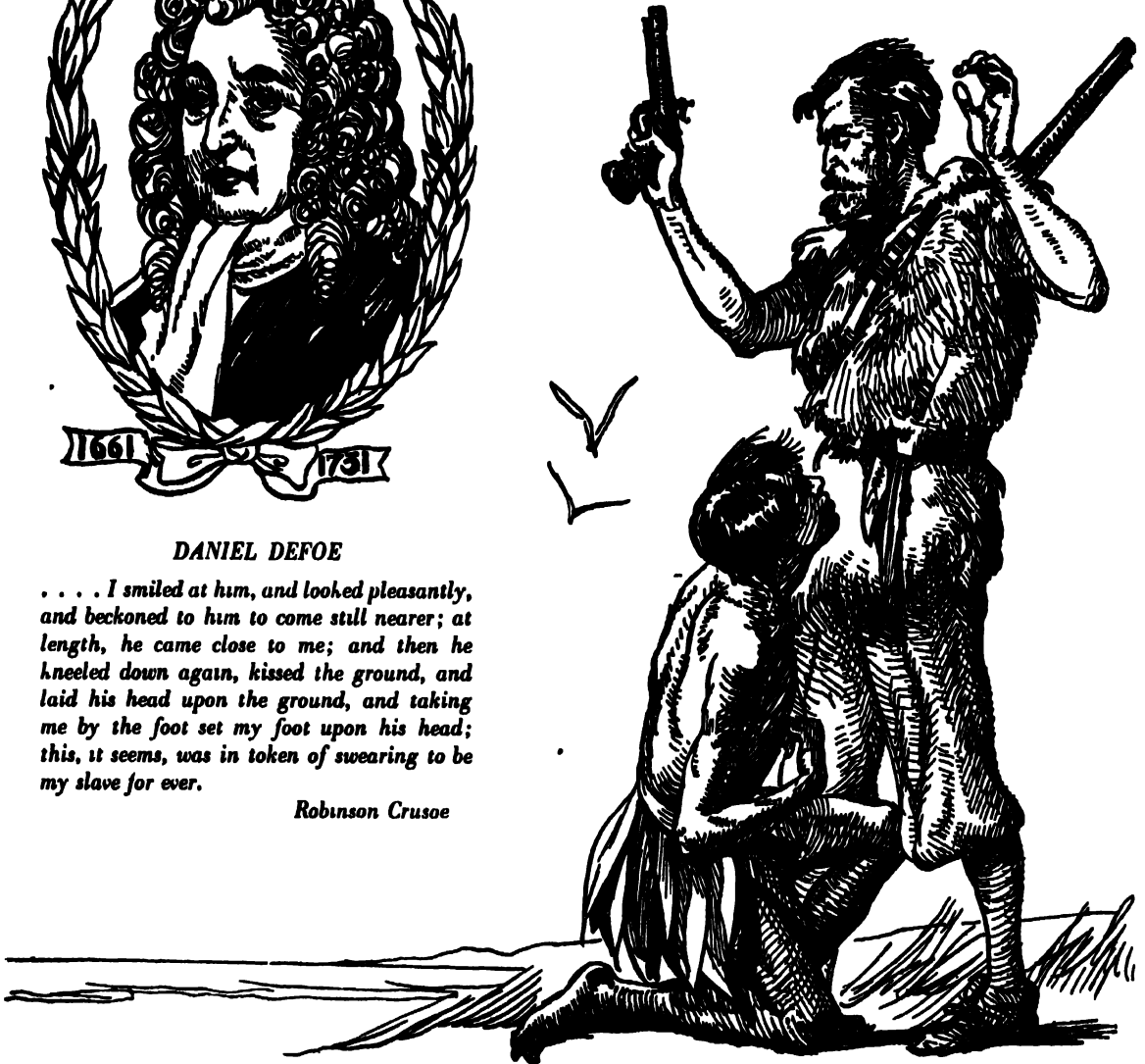
The following pictures will be found as a large wall-chart in the packet of charts accompanying this volume.



DANIEL DEFOE

. . . . I smiled at him, and looked pleasantly, and beckoned to him to come still nearer; at length, he came close to me; and then he kneeled down again, kissed the ground, and laid his head upon the ground, and taking me by the foot set my foot upon his head; this, it seems, was in token of swearing to be my slave for ever.

Robinson Crusoe



Robinson Crusoe has been translated into every important language, and is loved by young people of every race and colour. Even the Arabs in the desert read it, and it is significant that the U S S R, which has just withdrawn its ten-year-old decree banning stories of fantasy from the schools, is about to issue it, in an enormous edition, as the first of a series of romantic tales for children.

Defoe was a journalist of wonderful originality, energy, and inventiveness, who led a very troubled life, but somehow contrived to write more than two hundred and fifty books. *Robinson Crusoe* is fiction which the author intended us to read as fact, and so great is his art that it is impossible to believe that everything which he tells us with such beautiful simplicity and in such exact detail did not really happen.



SIR WALTER SCOTT

In the midst of the confusion that ensued, three or four of the principal smugglers hurried to the apartment of Bertram with lighted torches, and armed with cutlasses and pistols.

"Der deyvil," said their leader, "here's our mark!" and two of them seized on Bertram; but one of them whispered in his ear, "Make no resistance till you are in the street."

Guy Mannering



When Scott was a child he loved the border stories and border ballads which he listened to while staying at his grandfather's farm, and before he was fifteen he had learned French and Italian in order to be able to read and enjoy the old romances in those languages. He was a born story-teller, in verse and prose, and his first novel, *Waverley*, was the beginning of a new kind of fiction. *Guy Mannering*, which followed it, was written with amazing rapidity in six weeks, and it has been said to be the best

of his novels for merit of construction and interest of detail. In it are some of the best-known of Scott's characters—Dominie Sampson, Dandie Dinmont, and Meg Merrilies. He wrote thirty-two novels, twenty-one of which have their scenes in Scotland, and he ranges from the eleventh century (in *Count Robert of Paris*) to the generation immediately preceding his own. His work has been translated into many languages, and the world recognizes him as a great gentleman as well as a great writer.



CHARLES DICKENS

I watched her with my heart at my lips . . . then, without a scrap of courage, but with a great deal of desperation, I went softly in and stood beside her, touching her with my finger.

"If you please, ma'am," I began.

She started and looked up. "If you please, Aunt."

"Eh?" exclaimed my aunt in a tone of amazement. . . .

"If you please, Aunt, I am your nephew."

"Oh, Lord!" said my Aunt.

David Copperfield



The contribution of Dickens to our literature is unique. No novelist can match his richness of invention, imaginative breadth, and vital power. He is supremely English, exhibiting our national virtues of independence, courage, kindness, cheerfulness, and humour, as well as our failings. Perhaps the best test of his greatness is that he can be read again and again with a sense of freshness. He has given us a great company of

characters, many of them strange, whimsical, or fantastic, but all able to charm us into the belief that we know them more completely than the "real" people we meet day by day.

There is no better loved story than *David Copperfield*, and he has written nothing more moving than the early part, which is only a thinly veiled account of his own unhappy boyhood.



"GEORGE ELIOT"

Silas had wisely chosen a broad strip of linen as a means of fastening her to his loom when he was busy. . . .

One bright summer's morning Silas had been more engrossed than usual in "setting up" a new piece of work . . . the click of the scissors had had a peculiar attraction for her ear, and watching the results of that click, she had derived the philosophic lesson that the same cause would have the same effect.

Silas Marner



"George Eliot" was the pen-name of Mary Ann Evans. She was a wise, very learned, sensitive woman who suffered much unhappiness with quiet courage and patience, and devoted herself with intense application to her art. *Silas Marner* is a beautifully proportioned story, shorter than the average novel, which some critics think is her best work. Certainly its pathos has a remarkable delicacy, and the revelation of the change wrought in the down-

cast miser by the golden-haired child is depicted with great power. It was published in 1861. *Adam Bede* had appeared in 1858, and *The Mill on the Floss* two years after. Of her later novels, *Romola* and *Middlemarch* are the best, though they are not so popular as the earlier ones. On the first of them, which is a study of the Italian Renaissance, she worked so hard that she said, "I began *Romola* a young woman—I finished it an old woman."



ROBERT LOUIS STEVENSON

"I hear a voice," said he—"a young voice
Will you give me your hand, my kind young
friend, and lead me in?"

I held out my hand, and the horrible, soft-
spoken, eyeless creature gripped it in a moment
like a vice. I was so much startled that I
struggled to withdraw, but the blind man
pulled me up close to him with a single action
of his arm.

"Now, boy," he said, "take me in to the
captain."

Treasure Island



Robert Louis Stevenson was born in Edinburgh. His father and grandfather were famous lighthouse builders, and he himself studied engineering for a time. He abandoned it for the law, but found that profession, too, little to his liking. There was a gipsy spirit in his blood and from boyhood he had practised the art of writing, studying great authors and endeavouring to imitate them. Unfortunately he was a sick man and had to travel in search of health.

An Inland Voyage and *Travels with a Donkey* record delightfully his early journeyings. *Treasure Island* was published in 1881 and was immediately acclaimed for what it is—a prince of "bloods." One important fact to be observed is that, although it possesses all the elements desired in a tale of romantic adventure—sea and island, pirates and hidden treasure—the desperadoes are not pasteboard but are accepted by us as real and terrible.



RUDYARD KIPLING

"Those who beg in silence starve in silence," said Kim, quoting a native proverb. The lama tried to rise, but sank back again, sighing for his disciple, dead in far away Kulu.

Kim watched—head on one side, considering and interested.

"Give me the bowl. I know the people of this city—all who are charitable. Give, and I will bring it back filled."

Simply as a child the old man handed him the bowl.

"Rest thou, I know the people."

Kim



W. TOWNSHEND.

Rudyard Kipling was born in Bombay, learned as a boy to speak Hindustani, and when a young man was a journalist for three years in Allahabad. He rose quickly to fame, as an interpreter of our dominions—India, Canada, South Africa, Australia, New Zealand—of the Seven Seas, and our Army and Navy, and as a writer commanding an amazing gift for accurate, detailed observation, rare imaginative energy, and a virile style. Sometimes, in the opinion of

many careful readers, his manner is too forthright, his tones are too resonant. Probably the pinnacle of his work is *The Jungle Book*, which is a never-ending joy; but *Kim* holds a high place. It is an admirable story, though, as one re-reads, it comes to be cherished chiefly as a marvellous, colourful panorama of people and scenes in a country whose mystery and glamour are not to be plumbed by us of the West.

HANDWRITING

AS the child's mind develops, so that mind is filled with an ever-increasing store of ideas; and writing is one of the most valuable vehicles by which the child can convey his thoughts to the outside world. True, the spoken word is quicker, but that presupposes a sympathetic listener—and good listeners are proverbially rare. And in any case oral expressions are apt to be fugitive, or at the best liable to distortion.

The growing child, then, finds that there is an ever-increasing host of experiences to be recorded, and sooner or later realizes the difficulty of making his handwriting keep abreast of his times. The formal and slower hand that he learnt in the Junior School must be speeded up—must be made more fluent—not merely for the sake of his present needs, but for the needs of after school life when he must turn his writing to commercial use in earning his livelihood.

This speeding up will necessitate slight modifications in the more or less formal hand acquired in the Junior School, but due regard must be paid to any such change, lest the alterations so introduced are made at the expense of readableness.

Neither must the beauty of the letters be lost sight of—a beauty of form that has been developed through the centuries when writing was regarded by the professional scribe primarily as a skilled craft. Above all, and what is of paramount importance, the traditional characteristics of the letters themselves must be jealously guarded, and kept well in mind.

At this Senior stage more latitude can be allowed the pupil in the choice of his materials—pens, nibs, and paper. The pupil could be encouraged to experiment with various makes of nibs—a little piece of research work that would not only amuse but create an interest in the subject of handwriting. A gross box of nibs—each identically similar—distributed amongst a class of children, all very dissimilar, is hardly an encouraging prospect.

In passing, mention might well be made of

the growing use of fountain-pens amongst scholars—a practice to be encouraged. The lasting quality of the fountain-pen tends to make such a pen more of a constant companion, rather than a casual acquaintance to be lost sight of at the end of a day's schooling (the writer has used the same nib for all his writing, no inconsiderable amount, for the last sixteen years). Children at the Senior age should begin to have definite likings in the matter of nibs, and they should be encouraged to weigh carefully the merits of a fountain-pen of their choice, and if necessary guided in this business of choosing a suitable pen.

It should be noted that, generally speaking, the nibs used are too thin, or fine, and hard, under the mistaken impression that it makes for neatness and good writing. Softer and broader nibs—once mastered—give character and style, increase the speed, and, what is of paramount importance, reduce the tendency to writer's cramp.

Then again, in the matter of paper a little practice on various surfaces adds greatly to the interest in writing—a highly polished surface being ideal for some nibs, whilst with another pen a rougher surface is found to be preferable.

Lastly, if personal choice is encouraged in the matter of writing materials, definite styles of penmanship are almost sure to follow, and this individuality in handwriting is surely the logical and correct goal to be aimed at.

To have produced so many styles—all possessing in some degree beauty and legibility, each style with a character of its own—is surely a more worthy attainment than reducing so many individuals to the mass level of monotonous writing machines.

Position of the Writer

The position of the writer should, as far as possible, be square with the desk. This ensures both eyes being equidistant from the paper. By adopting a sideways attitude, not only is one eye brought closer to the paper, but there is

a tendency for both eyes to look sideways whilst at work, resulting in unnecessary eye strain. Then, again, the left side of the body is unduly cramped, making writing a tortuous and uncomfortable lesson.

The pen should be held or balanced easily between two fingers and the thumb—the ends of

the right degree of slant, for there seems to be no doubt that the slanted characters lead the eye automatically along the line.

Looking at the figure with the umbrella in Fig. 2 (a), one is content to let the eye rest on the sketch. In the case of (b) one naturally looks in the direction of the arrow to see the

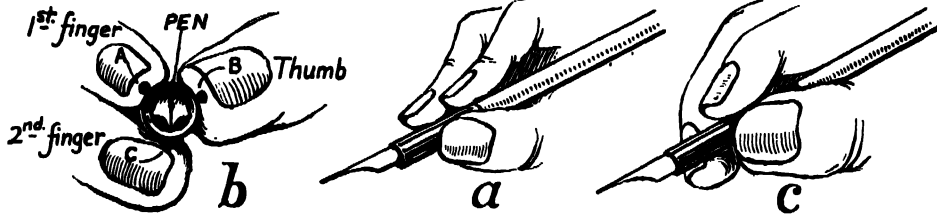


FIG. 1

Holding the Pen

these members forming almost an equilateral triangle (see Fig. 1 (b) and (c)). Avoid gripping the pen, giving rise to bloodless concave fingers (see Fig. 1 (a)).

The time-honoured instruction of “placing two fingers *on* the pen” and the thumb as far as practicable underneath was an old fallacy.

objective to which the figure is moving. Our eyes, in other words, are moving unconsciously along the line.

To continue the analogy: if the slant of the figure is too far from the vertical we feel a sense of unrest—a sensation of pending calamity (c). Conversely, if too near the vertical we are left

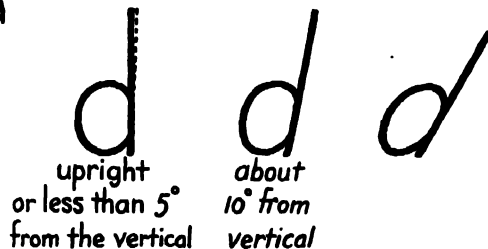
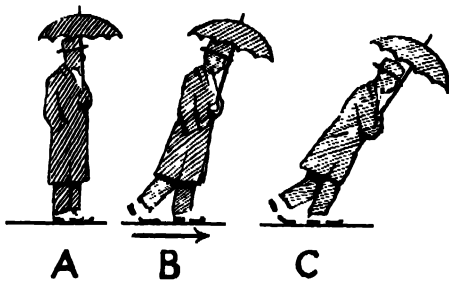


FIG. 2

It gave rise to an unequal trial of strength between two fingers and one thumb—a case of two to one against good writing.

Writing Slant

The teaching of writing to young children must of necessity be by the use of the letters in their simplest possible form; hence upright writing, in which there is no question of slant arising.

Later, slanting writing is introduced, and it is not out of place to consider here the question of

in doubt as to whether the figure is moving or merely tottering—also giving rise to a sense of uncertainty. Thus, in writing, a slant of more than 10° from the vertical gives the impression of writing toppling over, whereas a slant of a few degrees from the vertical is so near upright as to set us wondering if it is a clumsy attempt at upright writing. The best slope would thus appear to be somewhere about 10°, or slightly less—say 7½°—from the vertical.

The first step, therefore, should be the translation of the upright script into a slanting type.

This should be a simple process, and need take but little time, since the fundamental forms of the letters remain unchanged.

But in this change over to the slanted style there is one slight modification which must receive some attention—a modification that affects those letters that are based on the "o" type, viz.: "o," "c," "e," "p," "b," "d," "a," "q," and "g." These nine letters in point of fact being all modifications of the first, it will suffice if we study in detail the changes as they affect that letter.

Both from the aesthetic point of view and also from that of greater speed, it is desirable that the circular form of the letter "o" should be replaced by a compressed form, the height of

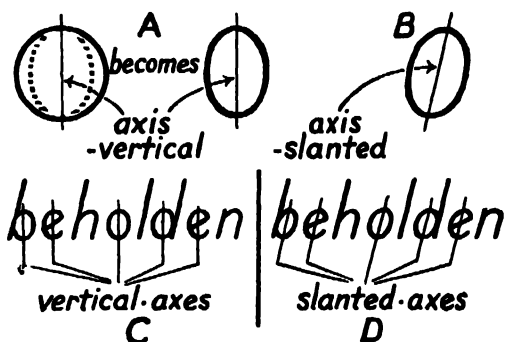


FIG. 3
Slanting O

course remaining the same but the width of the letter somewhat lessened (see Fig. 3 (a)).

This narrowed, or compressed, form must again undergo a further change to bring it in line with the general slope of the other letters of the slanted form of alphabet. Referring to Fig. 3 it will be noticed that the letter in diagram (A) is to all intents a vertical letter—that is its longer axis is vertical. This would be quite correct if the other letters comprising the alphabet were made up, or partly made up, of vertical lines. As it is, this is not in keeping with the slanted form of the alphabet, and consequently the elliptical form must slant, the chief or longer axis slanting at the same angle as the other letters slant—as in Fig. 3 (B).

This may seem rather a small matter of little moment, but, when it is remembered that the general effect of beauty in handwriting lies in

the secret of repetition, the importance of understanding this change will be realized. Compare, for example, the word "beholden" in Fig. 3 (C) and Fig. 3 (D). In the first case the word is made up of slanted letters and upright "o" forms, whereas in the second case all the letters are made to slant at the same angle. The word in Fig. 3 (C), although as carefully written, gives an impression of having been blown about in a wind.

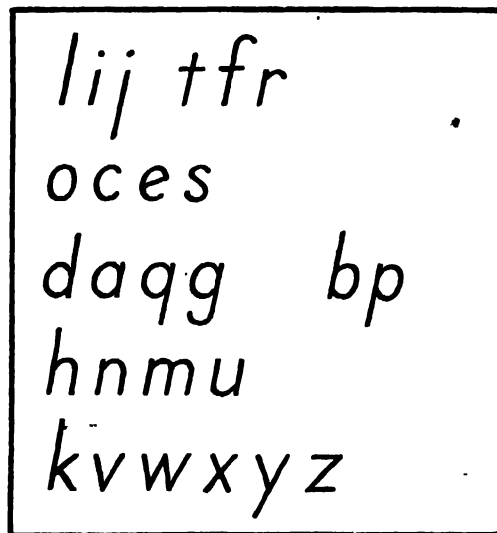


FIG. 4a
Basic Small Letters



FIG. 4b
Basic Capitals

The foregoing remarks must also apply equally to the capitals. Fig. 4 (a) and Fig. 4 (b) illustrate an alphabet of basic forms embodying the foregoing modifications.

Joining the Letters

The problem of joining letters is one around which much controversy has raged, since the advent of so-called script writing.

On the one hand, we have those who contend that all letters forming a word should be connected by a continuous line; and on the other side are ranged those who maintain that strokes that link or join letters together are merely a superfluity that decreases speed and detracts from "readableness."

There is something to be said for both schools of thought. Every time the pen has to be raised from the paper and replaced farther along the line, a certain fraction of time must be taken up. In writing a passage of, say, 50 words, there would be approximately 50 of these "hops," the time thus taken up not being used in actual writing, that is, making letters with the pen. If the pen is raised after making *each letter*, the number of these hops would be increased to anything between 200 and 250—the aggregate time spent in not writing being considerably increased.

Again, the eye naturally follows the line forming the letters of a word, and, if this line is continuous throughout the word, it would appear reasonable to expect the eye to grasp the word as a whole more quickly than if it had continually to jump from letter to letter.

There is still a further point urged, namely, that the older style of penmanship made for a smoother motion of the pen—hence the phrase "running hand."

Lastly, there is a certain beauty of curve in the joining strokes that is almost entirely lacking in the more simplified style.

The opponents, on the other hand, hold the view that the time taken up by the momentary lifting of the pen after each letter is more than compensated for by the length of time taken in tracing elaborate joining strokes that are in reality no real part of the letter, and only serve to confuse the eye—more especially when, as

so often happens, these joining strokes are over-elaborated, out of all reason, into fantastic scrolls and loops. Whilst the joining of one letter to the next possibly makes for greater speed, to force this craze for joined letters—to compel all letters and combination of letters to obey an inflexible rule, must defeat its own end.

Doubtless much unreasonable criticism has been hurled from time to time at script writing, because joining was not made a kind of universal law. Such criticism may have arisen in the first place from the old method of teaching writing, when the child was exhorted not to take his pen off the paper, once he had commenced writing a word, until he had finished the word. To break this law was a sin against the canons of good penmanship.

Yet how often in those good old days did the child *have* to raise his pen before he *completed*, say, the word "timidity" (see Fig. 5). To be consistent the word would have to be written somewhat after this manner—



FIG. 5

"Joining" carried too far

This would in effect mean that the child would have to finish the word just where he commenced—a veritable waste of precious moments. The raising of such a pertinent issue might very well be stigmatized as "dotting the 'i's' and crossing the 't's'." Whether the eye does actually find it easier to follow the word made up of joined letters is met by the criticism that in all our printed matter set to type no two letters are ever joined—at least in most modern type—and we appear to experience no difficulty in this respect.

Lastly, the point raised in support of the beauty of curve in joining strokes is countered by showing that the letters themselves are beautiful in form and good lettering should call for no embellishments—"Good wine needing no bush."

Taking into consideration both sides of the question, it would seem a wise plan to link

together letters where possible—that is to say, where a simple joining stroke can be utilized; but in cases where such joinings imply the use of an elaborate stroke, then take our pluck boldly in our hands and make the “break”—even if it is a break with tradition: we have ample justification in our printed type. A safe rule to observe is to make the joining stroke subservient to the letter, never letting the joining stroke distort the fundamental form of the letter.

Such letters as “c,” “e,” and “z” link up quite naturally and easily by a slight elongation,

c a e n z o

FIG. 6

Linking Letters by drawing out Finishing Stroke

or drawing out, of the finishing stroke (see Fig. 6).

Those letters composed of, or ending in, a straight downward stroke require an upward turn at the finish of this stroke. This upward direction can be produced in two ways—

- (i) By a sharp change of direction (Fig. 7 (i)).
- (ii) By a swinging round and upward stroke (Fig. 7 (ii)).

l, h | l, h . .

FIG. 7

Two Methods of forming Joining Strokes

Generally speaking, the first method is adopted at the start, but as speed is developed the hand automatically forms the upward stroke as in Fig. 7 (ii). This is an advantage both from the point of beauty—the writing appears less harsh—and also from the point of view of rhythm. The letters so treated should be taught in the following order (Fig. 8)—

l d t i a h n m u k x

FIG. 8

Order for teaching Joining Stroke

Some letters call for special treatment. By drawing out the cross member of the letter “f,” Fig. 9, a linking stroke is ready to hand.

Similarly the cross member of the letter “t” forms a ready means of linking on to certain letters that may follow it. If this method is

*f a t r [r i NOT r i - which
looks like n*

FIG. 9

Joining Strokes for f, t, and r

adopted in the case of the letter “r,” care must be taken to modify the curved stroke, otherwise there is a danger that the letter “r” may become an integral part of the following letter.

The remaining letters of the alphabet—less than half—should at this stage be left alone, relying more on the grouping of letters (Fig. 10) forming a word (as in type).

In the case of capitals joining is not so necessary. Capitals are, relatively speaking,

*just a few good
boys*

FIG. 10

Letters not to be joined at the First Stage

uncommon in most written passages, and time can be easily afforded in lifting the pen after making a capital to start afresh on the small letter that follows on. Nevertheless, the capitals in Fig. 11 can readily be adapted so that they

C l K i R u U n Z o

FIG. 11

Capitals adapted to link up with Small Letters

become actually part of a word by being joined to the smaller letters composing the word.

It will be noticed that up to this stage of teaching writing, although we have linked together a number of letters that go to the formation of a word, we still lift the pen each time a fresh letter is formed. Thus in writing the word “hunter” in Fig. 12, the letters forming the word are all linked together, but actually we lift the pen five times.

In other words, we are focusing our attention largely on the question of ease of reading or "readableness."

This in itself is quite meritorious, but for practical purposes it would be well to reduce as far as possible the number of these "pen-lifts,"



FIG. 12

An Unnecessary Number of "Pen-lifts"

both from the point of view of speed and also for the sake of smoothness or rhythm in the movement of the pen.

Taking again the same example, it can just as easily be written—and with no loss to "readableness"—by lifting the pen only once (see Fig. 13). This is accomplished by carrying the upward turn of the downstroke to the top of the line where the stroke for the next letter originates. The pen must, however, be lifted



FIG. 13

The Use of Joining Strokes

after the word is completed in order to go back and form the cross member of the letter "t."

It should be noted that as far as practicable letters are usually commenced at the top of the stroke—not starting on the line and going to the top, in order to come down again. This avoids the temptation of making unnecessary loops, and at the same time enforces a definite break at the end of each word, thus ensuring that words are separated and not joined together—a fault that is apt to creep in, in later life, especially when thoughts run ahead of writing. Joining words together as in Fig. 14 is a bad fault, making the reading of such writing a very tedious operation.

Some little difficulty may at first present itself in the matter of carrying the elongated tick—i.e. the joining stroke—to the top of the

following letter. Especially may this difficulty accent itself in dealing with the letters having "heads" (e.g. "l," "d," "h," etc.). The point to bear in mind is that the longer the joining stroke the nearer to the vertical must it approach in direction. It must not continue its direction

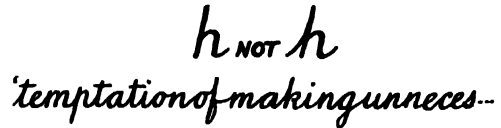


FIG. 14

Fault of Joining Words

in a straight line, otherwise nothing short of a loop (with its backward direction) will suffice to bring it back to the starting point of the downward stroke of the following letter. To this end a rounded form of joining stroke should be encouraged (see Fig. 15).

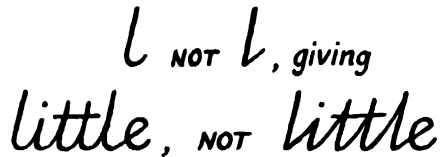


FIG. 15

Rounded Joining Stroke

An attempt should next be made to deal with the remaining letters of the alphabet to bring them into line with respect to joinings. Commencing with the letter "o," it will be necessary to begin the letter at the top, swing round to the starting point, and then forward—this

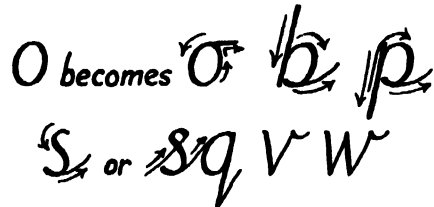


FIG. 16

Formation of Letters

forward stroke being the joining stroke (see Fig. 16).

The letters "b" and "p" are similar to the "o" except that the start of the rounded part of the letter is more nearly at the bottom of the letter. Two alternatives in forming the letter "s"

are quite admissible. In the first case the letter "s" is commenced at the top (this form would naturally be used when commencing a word with the letter "s"), but in the second example the joining stroke from the previous letter cuts across the letter to the starting point at the top. Strictly speaking, it is exactly the same form of "s," and not two different styles of the same letter. The letters "q," "v," and "w" should present no difficulty.

The only letters left outside are "g," "j," and "y," and these three letters are best allowed to remain exceptions and left alone, although it might be considered advisable in the case of the letter "g" to continue the upward trend of the tail and form a loop, the continuation still further being used as the joining stroke.

actually no fundamental part of a letter, and is merely the elaboration of the joining stroke. Of recent years this elaborated device has tended to predominate over the traditional form of the

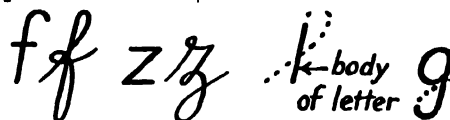


FIG. 18

Unnecessary Loops

letter, greatly to the detriment of the letter form itself.

This tendency is very marked in the cases of the letters "f" and "z" (Fig. 18).

Moreover, it is a matter of some doubt whether such elaboration is any real aid to speed. One



FIG. 17

Grouping the Capitals

The capital letters used should be of the same form and proportion as taught in the beginning, but should be treated in a less severe way. They should be taught in groups as indicated in Fig. 17.

Cursive Writing

A joined script style having been thus developed from the simple script, it must now be carried a stage farther—namely into a cursive style. It would be well at this stage to indicate certain guiding principles which must be kept in mind. In the first case the idea of script writing is as far as possible to cut out loops, and it will be noticed that throughout all loops (excepting perhaps in one form of the letter "g") have been rigidly excluded. A loop is

has only to trace the path of the pen in making the original "f" and the looped "f" to see how much further the pen has to travel in the latter.

And again, in forming these loops the pen is carried forward to a position in front of the letter it is part of, only to be turned backward again—clearly a disadvantage to speed.

From the child's point of view also, the loop is apt to form a stumbling block, for it requires no little skill to make a pen travel upward and round along anything like a graceful path. In the second case, one of the aims of script writing is to retain as far as possible the historic form of the letter. This should also be kept in mind in developing a running hand. The letters for the cursive style should be taught in the following order (Fig. 19).



FIG. 19

First Groups of Cursive Letters

The forms are closely allied to those already taught, but for the sake of speed minor variations have been introduced.

As has already been pointed out there is no

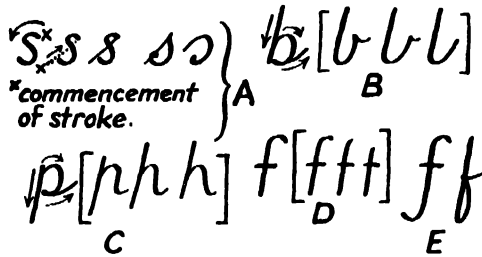


FIG. 20

Common Faults in Writing to be avoided

inconsistency in the two forms of the letter "s" used. The "s" is made sometimes at the end of an upward linking stroke, and thus assumes the form as first indicated. Care should, however, be exercised to prevent the letter developing into a form in which it loses its head (or upper half) entirely at the expense of a disproportionate and corpulent body. This deterioration of form does not always end here, for



FIG. 21

Remainder of Cursive Alphabet

it is by no means uncommon to meet with the letter assuming the form of an inverted "c" (as in Fig. 20).

The forms of the letters "b" and "p" are retained purposely, firstly to avoid the teaching of an entirely new form, and, secondly, to prevent the "b," when hurriedly written, from taking on a form nearer in appearance to the

letter "l," and in the case of the "p," to check the tendency to become an "h."

Of the remaining letters, the only one that calls for any special comment is the letter "f." This letter should have both a head and a tail to prevent its becoming a "t." Whether the final form of this letter should take on the looped form of the tail would appear to be a moot point. Possibly from the point of view of speed, the looped tail form would appear more suitable besides giving a more rhythmic motion.

Finally we come to the capitals (Fig. 22)—

These are treated in a somewhat less formal style, due regard being paid to the original form taught in the first stages. The letter "F" assumes a new form, as it reduces the number of "pen lifts" from three to two. For the same reason a new form of "E" has been substituted. In all other cases the only modification has been a slight drawing out of certain stems, mainly with the idea of beautifying the letters.

Looped Letters

So far we have been dealing with a style of writing based on and developed from the so-

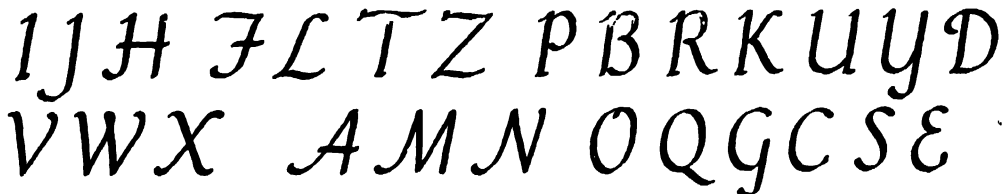


FIG. 22

Cursive Capitals

called script. There is yet another style that has developed more on the lines of the copperplate engravers, whose fine strokes and flourishing loops, it was sought to emulate in the copy books of last century. This style still claims many adherents, and, when shorn of its eccentricities, gives a good legible and running hand.

In formulating such a style of handwriting, it

would be well to point out at the start that this modern style, and the style based on the script form are in no wise opposed to each other. They both sprang in the first case from a common basis, and apart from script writing being a hindrance to acquiring a modern hand, spelling ruination to any other style, as has often been maintained erroneously, on the contrary it is actually a distinct aid, emphasizing as it does the naked forms on which *all* styles are based. It is only necessary to study the writing of the word "flag" in Fig. 23, written in both the

forward, and it is clear that if this angle is constantly altering, the rate of progress will vary accordingly, to the detriment of that rhythmic motion which helps to make writing more of a pleasure than a task. To take an extreme case, and make the upward and downward stroke identical in slant, it will be apparent that any progress is nigh impossible (Fig. 24 (d)).

The spacing of the letters forming a word is mainly dependent on this up slant. Should the up stroke approximate to the angle of inclination of the down stroke, the letters will automatically



FIG. 23

Relationship between Cursive and Script Writing

modern style and the script, to realize the truth of this statement.

In teaching such a style of writing it is as well to remember that the regular repetition of the slants of the strokes is a big factor in the general appearance (see Fig. 24 (a) and 24 (b)). Unless this is constantly kept before the child, there is little chance of his acquiring a style pleasing to the eye.

Actually there are two slants to be kept in mind: (1) the slant of the "up" stroke; (2) the

pack themselves together, making the writing appear uncomfortably cramped. On the other hand, if too great a difference is made in the two strokes, the words will spread themselves unduly, producing a sprawling effect. It would therefore appear advisable to so regulate these two slants, that the space between the letters should approximate to the width of the letter itself (Fig. 25).

Before proceeding with the teaching of this style, it is well to keep in the back of our minds

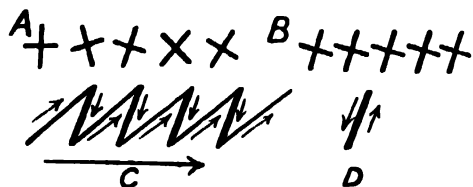


FIG. 24

Writing Slant

slant of the "down" stroke. Varying these two slants has a very far-reaching effect on the style. It is the difference in angle of these two slants that makes it possible for the pen to travel in a forward direction in writing or forming words (see Fig. 24 (c)). By making the upward stroke less steep than the downward, the pen is carried



FIG. 25

Effect of varying the Angle of the Up-stroke

one or two guiding principles. Flagrant weaknesses are less liable to creep in and grow.

Firstly, loops are merely a means to an end, and should not be regarded as forming any real part of the letter itself. Focusing attention on the loop is to court failure. It is a weakness that grows, until not only is the letter distorted, but the long "head" and equally long "tail" loops,

get hopelessly involved in both the line above and the line below.

Secondly, the fewer the rules the better. In some systems of writing, letters with "heads" are governed by rules, giving three or four different heights. It is doubtful if these varied heights are ever remembered in after life, let alone practised. The tendency in writing quickly is to reduce the heights of letters to a uniform level. It is therefore advisable to look more for discriminating features in the characteristic form of a letter, rather than that of height variation.

The same must apply equally to the "tail" letters. Where letters have "heads" it is fairly



FIG. 26

Similarity between Script and Modern Cursive

safe to make these letters twice as high, say, as the letter "o," and the "tail" letters to reach as far down as the "head" letters reach up.

It is, however, quite usual to make an exception in the case of the letter "t," which can

strike the happy medium between, say, an "l" and an "o."

With these preliminary remarks it should be possible to proceed with the teaching of the letters themselves, classifying them according to ease of formation, rather than following the arbitrary order of the alphabet.

The letter that illustrates in the simplest manner the two slants, viz. "i," should be taken first, followed by those letters formed by a combination of this letter form. This gives the "i," "u," "v," "w," and "t" (see Fig. 27).

The next group of letters involve the introduction of a simple rounded shoulder—a curve that has already been learnt in producing the first five letters—the only difference being that the curve is placed at the top of the letter instead of at the bottom.

By continuing the "up" stroke of the letter "i" to form a loop, we get the letter "l," and similar treatment of the "v" gives "b."

A similar continuation of the "down" stroke of the letter "i" produces the letter "j," and this is followed by the letter "y."

In the same way the first stroke of the letter "n," continued upwards and looped, results in the letter "h," and only a slight variation of this letter is necessary to get the "k."

The first half of the third line is composed of letters of the "o" form with slight variations, and

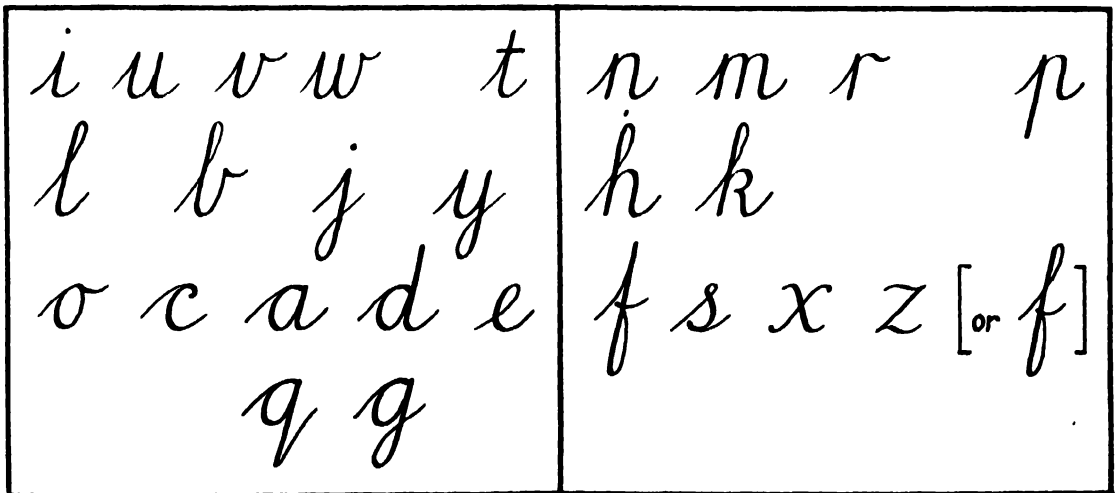


FIG. 27

Grouping of Letters for Teaching of Looped Writing

The letter "f" can be regarded as an elongated form of the main stroke of the letter "t" above the line, with an added loop below the line, or can be treated as a double looped letter. The letters "q" and "g" are only modifications of the letters above in the third line.

Finally the capitals should be classified and

letters in this line are mostly variations of the "o" form.

Conclusion

Taught on the lines indicated above, whichever style is adopted, the subject should appeal

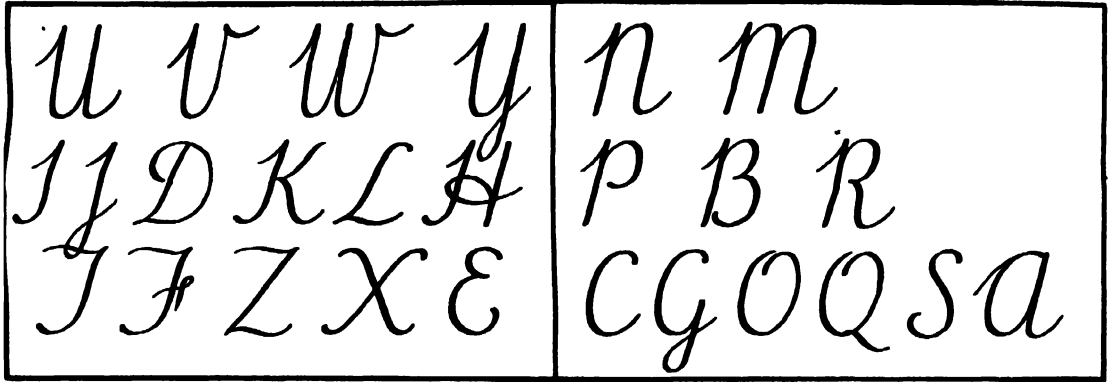


FIG. 28

Capitals for Looped Style

taught in some such order as appears above in Fig. 28. The first line of capitals are so closely allied to the small forms that they will already have been mastered.

The second line of capitals commence with the almost straight down stroke. In the third line the first three letters are begun with a slightly curved horizontal stroke, and the last group of

to the pupil. Much of the drudgery associated with the teaching of handwriting need not arise; and if it is possible to inculcate into the child a love of writing, not to mention a pride in his handiwork, we shall have succeeded in easing a burden that otherwise would in after life have bent the shoulders of all those who are compelled to earn their livelihood at the office desk.
